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MELROSE ABBEY FROM PRIOR PARK.

# Architecture

## A BBEYS AND CATHEDRALS OF THE WORLD No 8— MELROSE ABBEY

ILLUSTRATIONS BY THOMAS ROSS.

"THE moon on the east oriel shone  
Through slender shafts of shapely stone,  
By foliated tracery combined;  
Thou would'st have thought some fairy's hand  
'Twixt poplars straight the ozier wand,  
In many a freakish knot, had twined;  
Then framed a spell, when the work was done,  
And changed the willow-wreaths to stone.  
The silver light, so pale and faint,  
Shew'd many a prophet, and many a saint,  
Whose image on the glass was dyed;  
Full in the midst, his Cross of Red  
Triumphant Michael brandished,  
And trampled the Apostate's pride.  
The moon-beam kiss'd the holy pane,  
And threw on the pavement a bloody stain."

—Walter Scott.

It was, perhaps, not our intention when this series of Abbeys and Cathedrals was inaugurated with the

advent of ARCHITECTURE, to include any but those in actual use to day. Had an exception to the rule been formed, however, none but Melrose would have taken pride of place. And this exception, perhaps, comes about by the publication of Messrs. David MacGibbon and Thomas Ross's comprehensive work upon the "Ecclesiastical Architecture of Scotland,"\* published by the well-known house of David Douglas, in three useful and strongly bound volumes, containing a mass and wealth of illustration which should make the work of intense value to students of Ecclesiastical Art. The historic and architectural details of Melrose occupy a very important place in the volumes, and the authors have been good enough to place at our disposal the whole of the original drawings which embellish this section of their book, and which have been reproduced in these pages as illustrations to this article. To tamper with the descriptive portion of their endeavour would not be generous

\* "The Ecclesiastical Architecture of Scotland, from the Earliest Christian Times to the Seventeenth Century," by David MacGibbon and Thomas Ross, authors of "The Castellated and Domestic Architecture of Scotland." Edinburgh: David Douglas. 1897. Three volumes.

## Architecture.

to our Scottish friends; therefore, that portion of the present article must be generously conceded to Messrs. MacGibbon and Ross, who throughout their entire work shew a grasp of Ecclesiastical lore and history, which must have meant the patient study and research of more than one lifetime.

We all know Melrose in its picturesque ruin, that magnificent east window that Scott has immortalised in his poem of the "Lays of the Last Minstrel," although he terms it an "oriel," which, of course, it is not. Scott's own delightful home at Abbotsford was within a "breakfast walk" of Melrose, and we can imagine how the Scottish bard saturated his poetic nature with the soothing influences of the old Monastic pile.

"By a steel-clenched postern door,  
They enter'd now the chancel tall;  
The darken'd roof rose high aloof  
On pillars lofty and light and small:  
The key-stone, that lock'd each ribbed aisle,  
Was a fleur-de-lys, or a quatre-feuille;  
The corbels were carved grotesque and grim;  
And the pillars, with cluster'd shafts so trim,  
With base and with capital flourish'd around,  
Seem'd bundles of lances which garlands had bound.  
Full many a scutcheon and banner riven,  
Shook to the cold night-wind of heaven,  
Around the screened altar's pale;  
And there the dying lamps did burn,  
Before thy low and lonely urn,  
O gallant Chief of Otterburne!

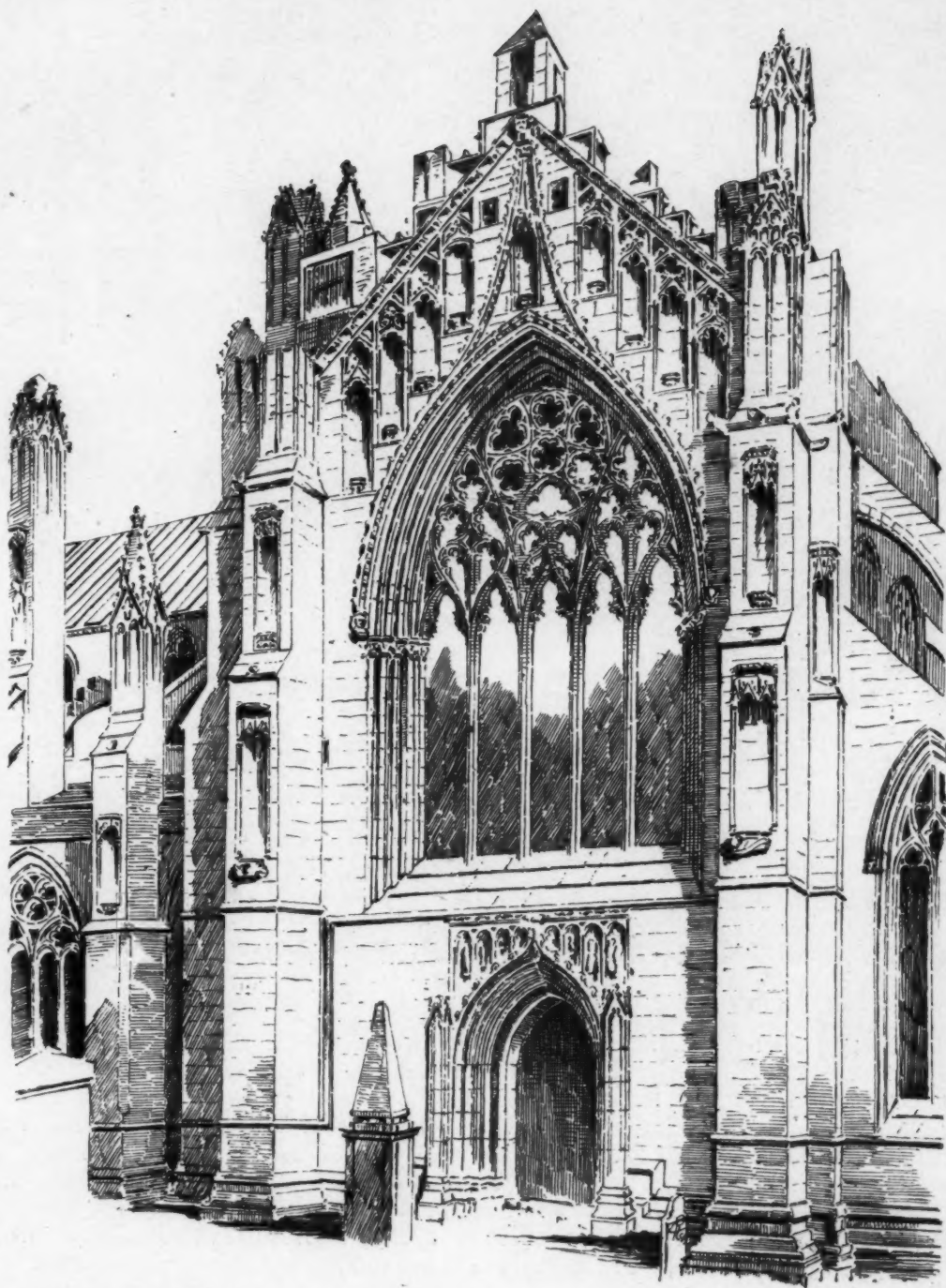
And thine, dark Knight of Liddesdale!  
O fading honours of the dead!  
O high ambition, lowly laid!"

Apart altogether from the charm which attaches to Melrose from the poetic interest which Scott has thrown around it, and the attractive nature of the beautiful locality, the architecture of the building—say the authors of the "Ecclesiastical Architecture of Scotland"—is of a high order, and particularly valuable from the richness and completeness of its details, which afford a fine illustration of a period of Scottish Architecture, examples of which are none too numerous. The building stands in the sheltered and cultivated vale of the Tweed, surrounded by gentle pastoral hills, presenting one of those peaceful sites dear to the Cistercians, by whom the Abbey was colonised. It was founded by David I., who brought to it from Rievale, in Yorkshire, the first monks of the Cistercian order in Scotland. A more ancient Abbey of Melrose had existed from the seventh century, on a broad meadow, nearly surrounded by a "loop" of the Tweed, about two and a half miles lower down the river. It was established about the year 650, and the first Abbot was Eata, one of the chosen band of disciples educated by Aidan, the missionary from Iona, who converted the heathen Northumbrians and founded the Abbey of Lindisfarne. In the primitive monastery of Old Melrose, St. Cuthbert spent much of his early life before passing to more



THE ABBEY FROM THE SOUTH-WEST.





MELROSE ABBEY—EXTERIOR OF SOUTH TRANSEPT

8.12

## Architecture.

distinguished charges at Hexham and Lindisfarne. Here also the monks of Lindisfarne, when expelled by the Danes, found refuge, bringing with them St. Cuthbert's sacred body, which, after many wanderings, found a final and worthy resting-place in Durham. This establishment of Old Melrose suffered many vicissitudes, and in the eleventh century was a ruined and desolate place. It afterwards became the retreat of a few monks, amongst whom was Turgot, the confessor and biographer of Queen Margaret, and subsequently Bishop of St. Andrews. A Chapel was erected and dedicated to St. Cuthbert, which at first belonged to Coldingham,

Dryburgh. How long the original structures continued it is now impossible to say, as every trace of them has long since disappeared. From its situation, in the direct path between England and Scotland, Melrose was particularly exposed to danger, and frequently suffered in the wars between the two countries.

Many of the abbots were distinguished men. Waltheof, an early abbot, was reputed a saint and worker of miracles. The connection with the parent house of Rievale was kept up, and monks from Melrose sometimes became abbots of the Yorkshire Monastery. Melrose also sent abbots to other Cis-



MELROSE ABBEY—FROM THE HIGH ALTAR.

but was finally presented by David I. to his new Abbey of Melrose.

The latter Abbey was founded, in 1136, at a place then called Fordell, and was endowed by King David and his nobles with ample lands. The Church then erected was in course of building for ten years. It was consecrated in 1146, and was dedicated to the Blessed Virgin. As only a short time had elapsed since the founding of the Abbey, the buildings then constructed probably consisted of the residence of the monks and an Oratory. These erections were no doubt in the Norman style of the period, of which style some examples are preserved in the other Monasteries founded in the district about the same period, such as the Abbeys of Kelso, Jedburgh and

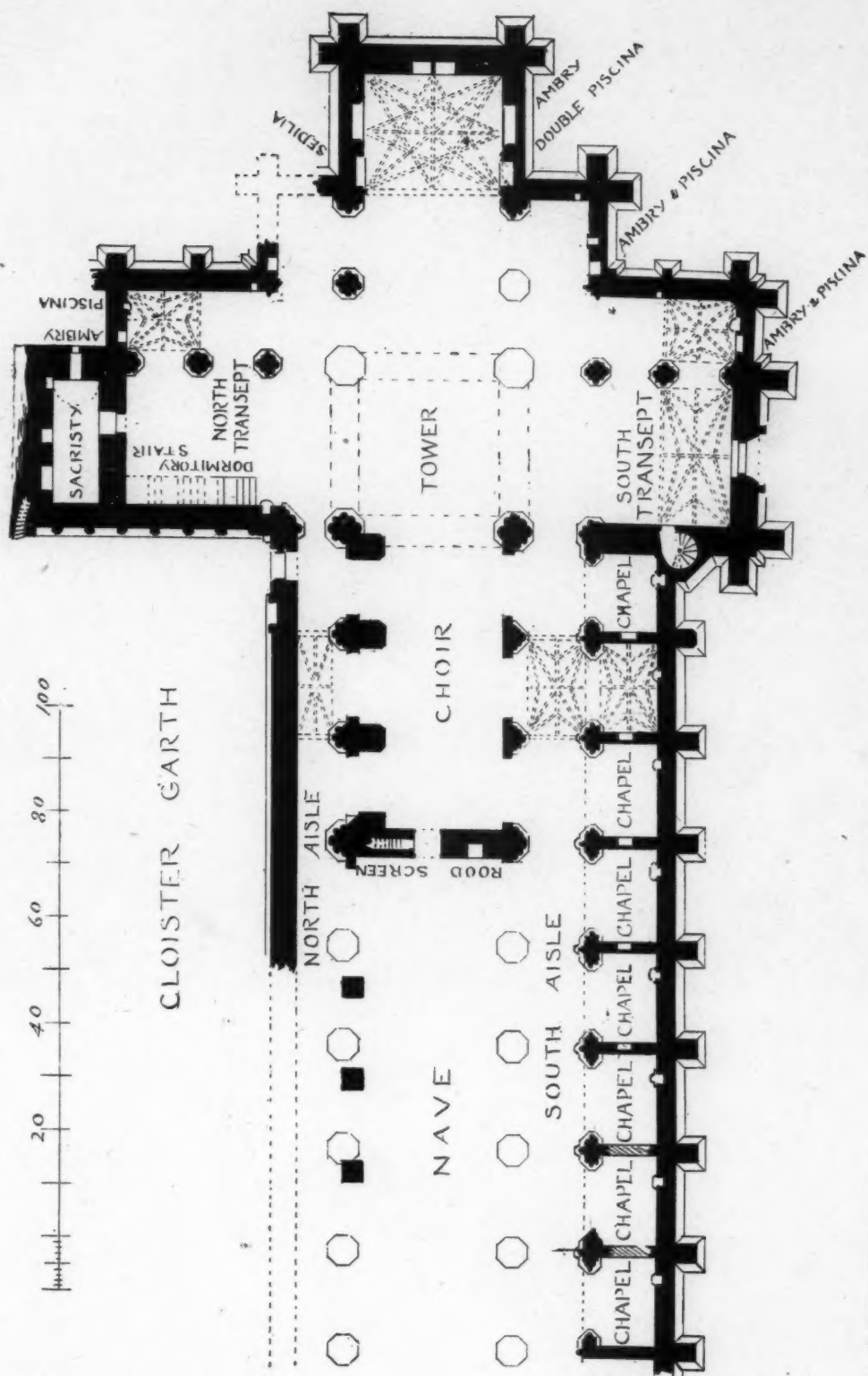
tercian houses, including Kinloss, Coupar, Newbattle, Deer and Balmerino.

The possessions of the Abbey soon increased, and it held lands in many parts of Scotland. Its property was considerably augmented, in 1235, by a grant from King Alexander II. of the lands of Ettrick Forest.

In 1246, Abbot Matthew erected many convenient offices and buildings and a magnificent hall on the bank of the river for himself and his successors, but these structures have now disappeared.

In 1291, Edward I. granted protection to the monks of Melrose, but when John Baliol opposed him he took possession of their lands. These, however, he subsequently restored, on the monks doing





MELROSE ABBEY—THE PLAN.





## Melrose Abbey.

homage to him as liege lord. His letters to the sheriffs of counties shew how extensively the Monastery's lands were spread, extending even into England. These letters were addressed to the sheriffs in Berwick, Ayr, Jedburgh, Peebles, Edinburgh, Roxburgh, Dumfries and Northumberland.

Edward II., in 1322, invaded Scotland as far as Edinburgh, and, in retiring from his unsuccessful expedition, he slew the monks and pillaged and destroyed the Abbey. The Church and other buildings seem to have been greatly ruined on this occasion, and were rebuilt thereafter chiefly through the influence and liberality of King Robert Bruce. In 1326, King Robert granted the monks rents from forfeited lands equivalent to a sum of £2,000 (which would now represent £15,000), to enable them to rebuild the Abbey, which lay in ruins; and in 1329, shortly before his death, he addressed a letter to his son and successor, recommending the Abbey to his favour, and desiring his heart to be buried in the Church. Melrose, along with other portions of the south of Scotland, remained in the hands of Edward III. for about forty years.

In 1385, Richard II. carried out another unsuccessful, though destructive, invasion of the south of Scotland. As he retreated homewards, he lodged one night in Melrose Abbey, and next morning set fire to it and destroyed it, as he also did to the Abbeys of Newbattle and Dryburgh.

About the middle of the fifteenth century, Andrew Hunter was abbot. He was confessor of James II., and was employed in many offices of State, being

Ambassador to France in 1448, and concerned in negotiations with England till 1460. He was also Lord High Treasurer, 1449-53.

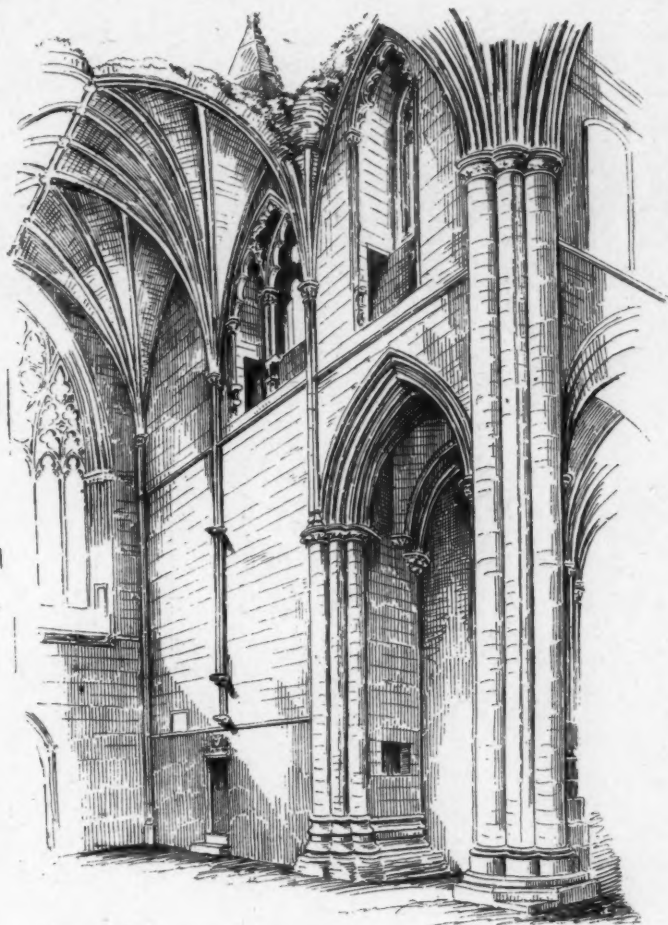
This abbot being a man of such high office, it is natural to look for some benefit arising to the Abbey through his influence, and accordingly we find that he has left his mark on the Church, his coat of arms being carved at least three times on different parts of the building. This leads to the conclusion that some portions of the structure were erected by him, and gives a clue to the date of erection of those portions.

The secularisation of the property of the Abbey followed the usual course in the sixteenth century. In 1535, King James V. was invested with the administration of the revenues, and, in 1541, he conferred the Abbey on his infant son, Durie, the abbot, retiring on a pension to make way for him.

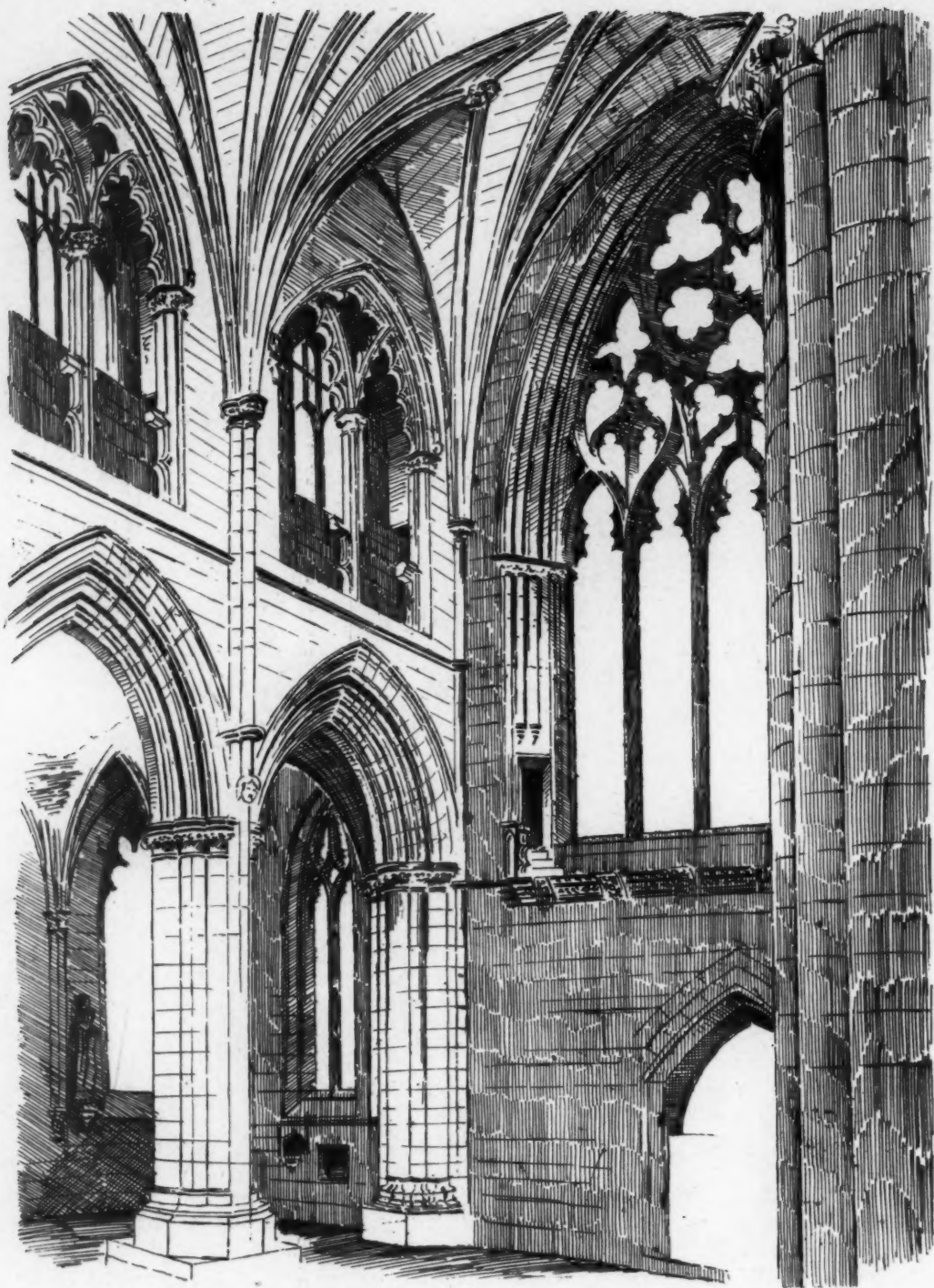
During the repeated invasions of the Generals of Henry VIII., the Abbeys of the south of Scotland suffered along with the Churches and domestic buildings of the district. In 1544, Melrose was damaged by Sir

Ralph Eure and Sir Bryan Laiton, who also defaced the tombs of the Douglasses in the Church—a disgrace which was avenged the following year by the defeat of the English at Ancrum Moor. The above destructive attack was followed by that of the Earl of Hertford, who demolished what of the Border Abbeys had not already been destroyed.

The Abbey appears never to have recovered the destruction of the sixteenth century, and gradually fell into decay. The materials of the buildings were used for the erection of other structures, and Douglass,

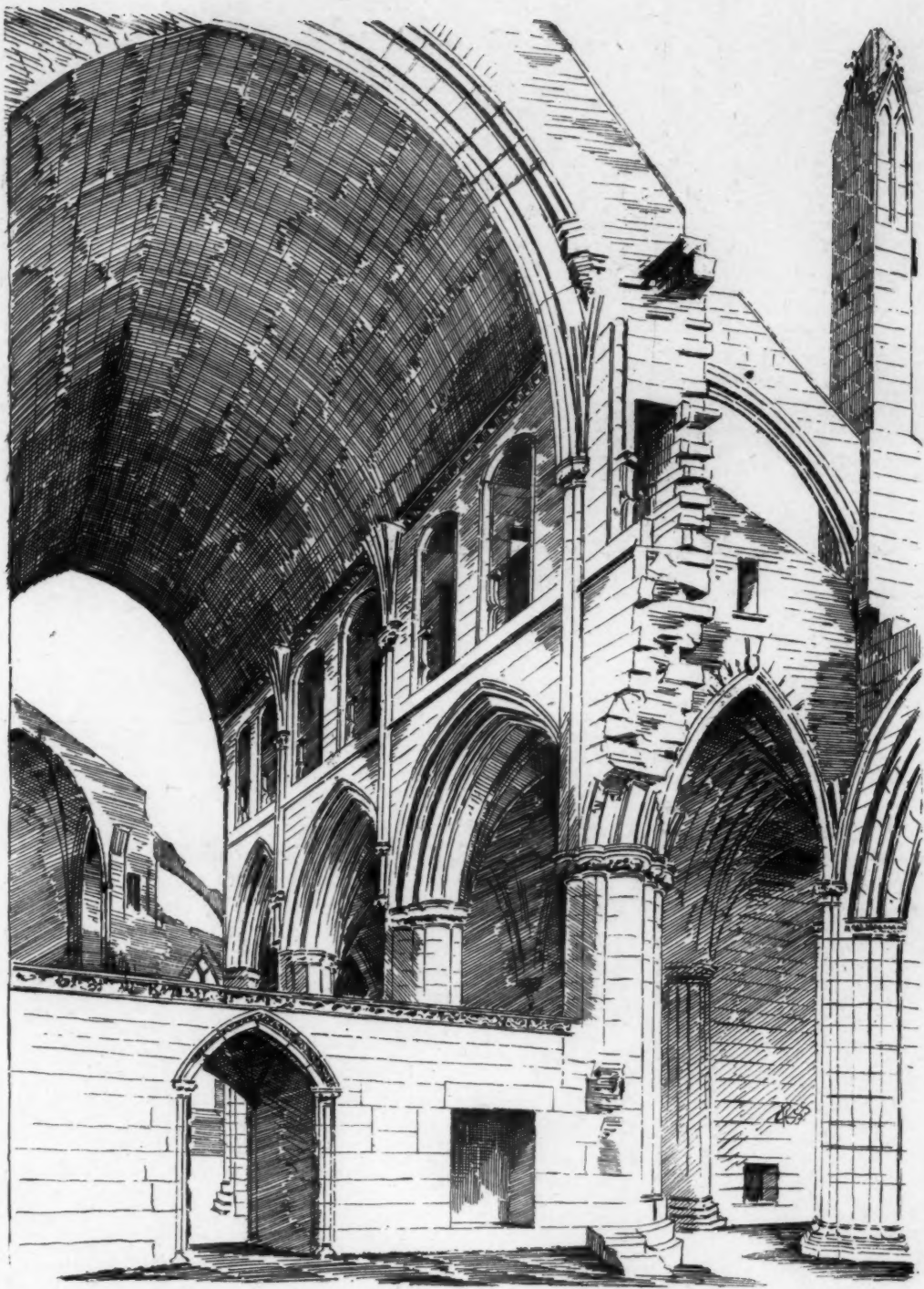


MELROSE ABBEY—WEST SIDE OF SOUTH TRANSEPT.



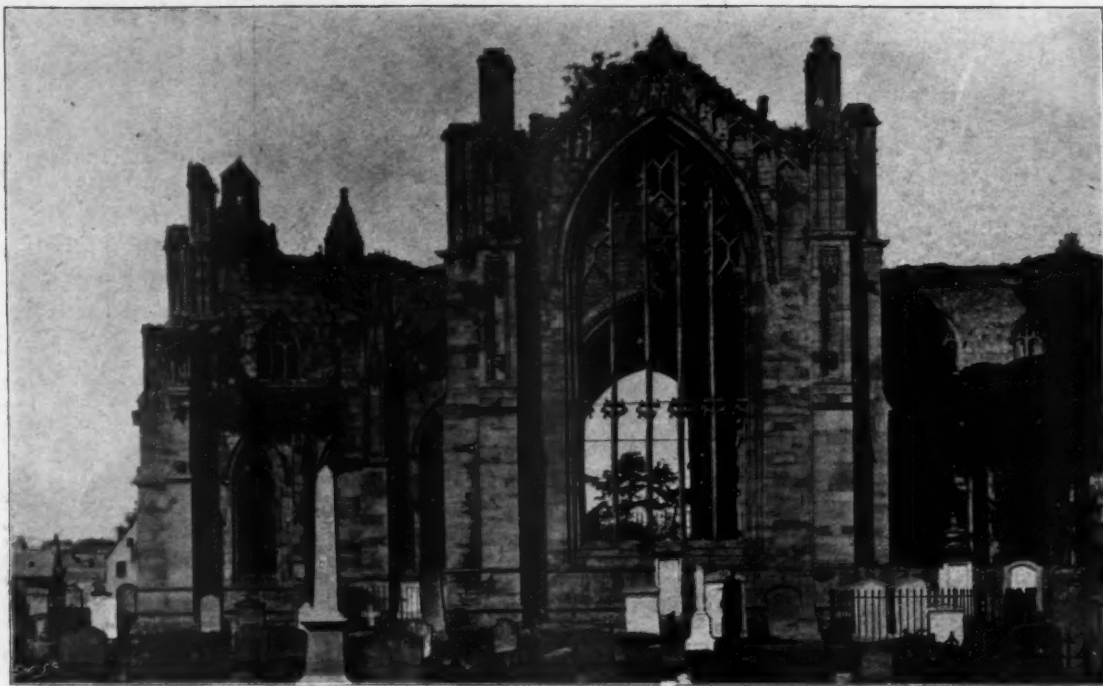
MELROSE ABBEY—EAST SIDE, SOUTH TRANSEPT.





MELROSE ABBEY—ROOD SCREEN AND NAVE.

## Architecture.



MELROSE ABBEY—THE EAST FRONT.

the Commendator, built a house for himself out of the ruins.

The masonry long continued to form a quarry for the supply of the locality, being used, amongst other purposes, for the erection of the Tolbooth and for repairing the mills and sluices.

In 1618, the portion of the structure which still remained was fitted up as the Parish Church, and, in order to render it secure, a plain Pointed barrel vault was thrown across the Nave, and was supported by plain square piers built against the old piers on the north side. The original vaulting seems to have been previously demolished.

By remarkable good fortune the statues and images which filled the niches escaped destruction till 1649, when they suffered at the hands of an iconoclast, but by whose orders it is not known.

The Church is cruciform, and the plan has this peculiarity, that the Choir is unusually short and the Nave unusually long. The Choir extends, with Aisles, only two bays eastwards from the crossing, beyond which point the Presbytery is carried one bay further, without Aisles, and is lighted by large windows on the north and south sides, as well as by the great eastern window.

The shortness of the Choir rendered it necessary that part of the Nave should be appropriated for the accommodation of the monks, and the enclosing screen wall of this portion of the "Choir" extended to the fourth pier west from the crossing, where it

was carried across the Nave and formed the rood screen. This arrangement is apparent from the broken portions of the screen wall, which formed integral parts of the structure of the Nave piers, having been built along with them, thus shewing that the screen constituted a feature in the original design. The part of this screen which crosses the Nave still exists. It is wide, and contained a Gallery, on top of which stood the rood.

The Nave now extends to eight bays in length, but it has been intended to be longer, the west end being incomplete; it is impossible, however, to say how far it was meant to extend. It is stated that the foundations of the Nave have been found, in excavating, to reach to a considerable distance westward. The existing Nave is 160 feet in length, and has North and South Aisles. Extending southwards, beyond the South Aisle, is a series of eight Chapels, which produce, externally, along with the South Aisle, the appearance of a double Aisle.

The North Aisle is narrower than the South Aisle, the former being 6 feet and the latter 11 feet in width. This difference may have arisen from the plan of the original Abbey of the twelfth century being adhered to in the later reconstruction. The position of the Cloister may have hampered the design, and prevented the North Aisle from being widened in the direction of the Cloister.

The Central Nave is 26 feet in width, and the depth of the South Chapels 13 feet 6 inches, and the

## Melrose Abbey.

total width of the Nave, with Aisles and Chapels, is 68 feet.

The Transept consists of two portions—the North and South Transepts—and contains the usual Eastern Aisle only, in which are situated four Chapels. The total length of the Transept over the crossing is 114 feet 6 inches, and the width of the North Transept, including the Aisle, is 40 feet 6 inches, while that of the South Transept is 42 feet 6 inches.

The length of the Choir and Presbytery is 59 feet, and the width 26 feet. The Aisles of the Transept return along each side of the Choir for two bays, leaving the length of the aisleless Presbytery 24 feet.

The plan or outline of the walls of the Church, as above described, is still almost all preserved, but the superstructure has suffered severely. The western part of the Nave, beyond the rood screen, is very greatly demolished. The portion eastwards from the rood screen is in better condition. The vaulting of the Aisles remains, and is in good preservation; but that of the Centre Aisle is demolished, a Pointed tunnel vault having been constructed in 1618, as above described. A few courses of the springing of the original groins, seen rising above the vaulting shafts of each bay, have been left standing. The level cornice at the springing of the inserted arch defaces the Clerestory windows, and builds up the upper half of them in the interior. The roof over the arch is composed of slabs of stone carefully dressed. The carved work of the caps of the piers

and other enrichments of this portion of the Nave are well preserved, and are of beautiful workmanship.

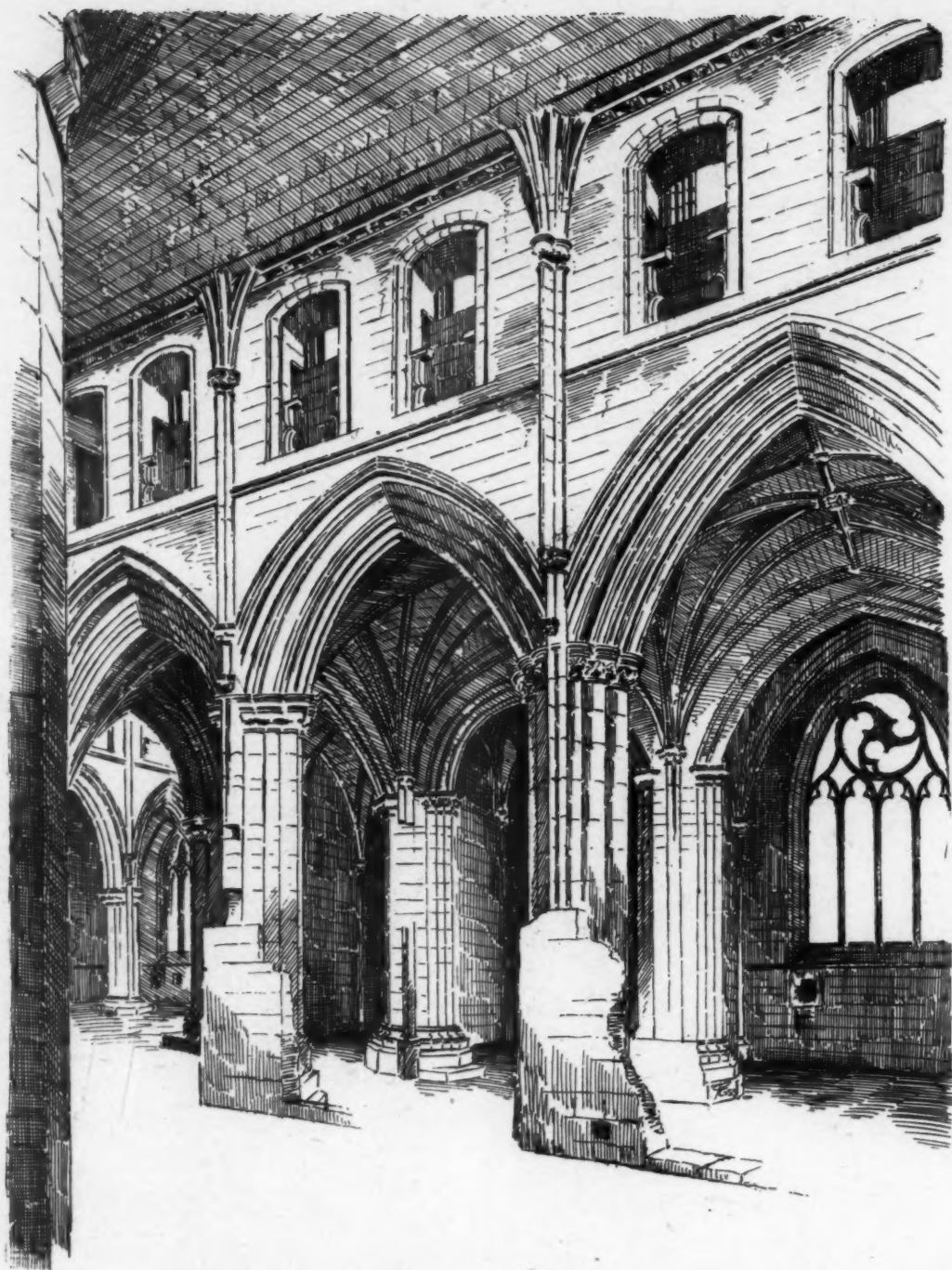
The eight Chapels which extend along the south side of the Nave are in good preservation, although some parts of the three furthest west are somewhat damaged and have lost their vaulting. That of the remaining five still exists, and is protected by a flat slated roof, which stretches over the South Aisle and the Chapels. The tracery in the windows of these Chapels is good, and has suffered much less than usual. The vaulting of the Nave, South Aisle and Chapels is supported by a series of flying buttresses, which form one of the most prominent and beautiful elements of the building. No Church in Scotland retains such a striking example of that important feature of Gothic Architecture.

The eastern piers of the crossing have been demolished, probably in some of the attempts to blow up the building in Henry VIII.'s time. Their destruction has entailed that of the Central Tower, of which only the western wall remains. The Transepts have suffered by the fall of the Tower, the vaulting of the North Transept being demolished, except in one Chapel, while that of the South Transept is reduced to the south bays of the Central Nave and the adjoining Chapel. Fortunately the south wall of the Transept, with its splendid Decorated window, is still in good preservation. From the South Transept access is obtained to the roof of the Aisle of the



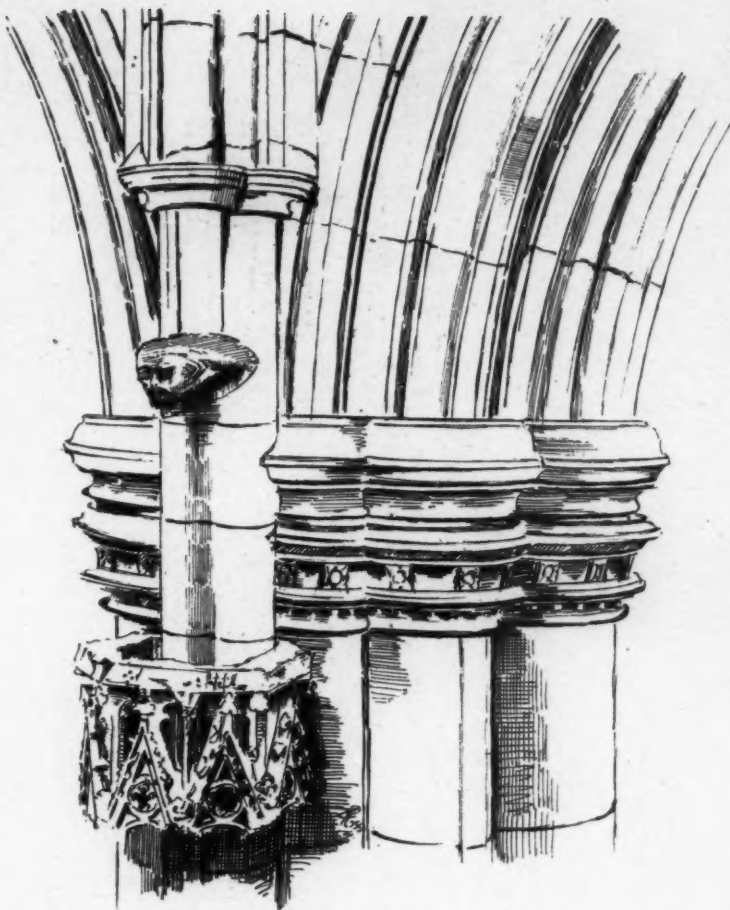
MELROSE ABBEY—TOWARDS THE CHANCEL.





MELROSE ABBEY—SOUTH SIDE OF NAVE.

## Melrose Abbey.



MELROSE ABBEY—CAP OF PIER AND VAULTING  
SHAFT IN NORTH TRANSEPT.

Nave and the upper parts of the structure by a turn-pike stair, which also forms the only mode of approach to the Tower.

The Choir, so far as the east end is concerned, is well preserved, the buttresses and gable, the celebrated eastern window, and the remarkable vaulting of the Presbytery being all in good order. The remainder of the Choir, however, has been greatly wrecked by the fall of the Central Tower; but many of the windows of the Choir and Transept, with their Perpendicular tracery, have escaped destruction and afford the best example in Scotland of that form of design.

There seems to be no part now traceable of the Church erected in the twelfth century, except perhaps one or two tombstones. It has been shewn that the arrangements of that original Church and Cloister probably influenced the position of the north wall of the Nave, and thus caused the narrowness of the North Aisle. It seems not improbable that some of the original north wall may be preserved as the core of the present wall, having been faced up with newer work on each side.

But, generally speaking, the building, as it now stands, is all of a date subsequent to Bruce's time, and much of it is later than the destruction which occurred under Richard II., in 1385. The Nave, from the crossing to the rood loft, and part of the Transepts are, undoubtedly, the oldest portions of the existing edifice. The work in these is, for the most part, of the Scottish Decorated period. The Nave piers, with their beautifully carved caps, and the mouldings of the arches are distinctly Decorated work; and the flying buttresses and pinnacles on the south side of the Nave are, without doubt, of the same period. So also is the south wall of the Transept, with its magnificent window and tracery and its buttresses, enriched with fine canopies and quaint figures carved as corbels.

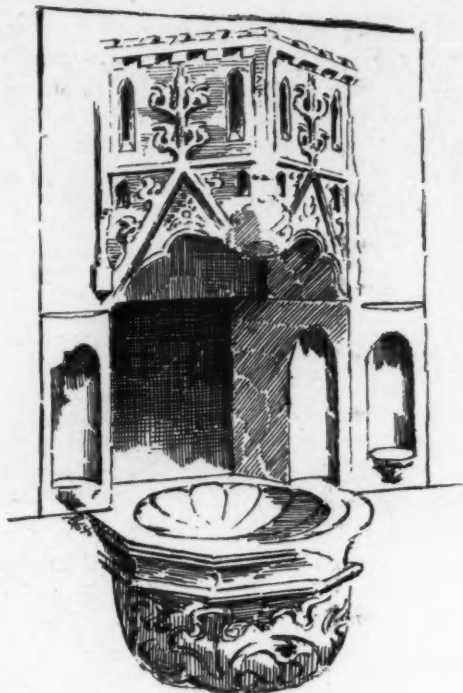
All these features bear a close affinity to the Decorated work of the Nave of York Minster, erected about 1400. The flying buttresses, with pinnacles enriched with crockets and foliated finials;



MELROSE ABBEY—PISCINA IN SOUTH TRANSEPT.

## Architecture.

the niches, with their elaborate canopies and corbels composed of figures of monks and angels; the statues which formerly filled the niches, of which very few now remain; the Decorated tracery of the South Transept window; and the whole character of the work, both in its general scope and in its details, is of fine Decorated design, and vividly recalls that of York, Beverley, and other English examples. It is not improbable that some parts of the Nave and Transept were erected during the period between the death of King Robert Bruce and the invasion of Richard II. It should be mentioned that Bruce's bequest was not all received till 1399, and the operations also, probably, proceeded slowly. The doorway in the south wall of the South Transept is apparently an insertion in older work. It is of a later style than the window above; and the irregular setting of the masonry on each side indicates that there has been some patching and restoration in this part of the building. A passage or gallery passed along the interior at the base of the large south window. It has a parapet of pierced work, now



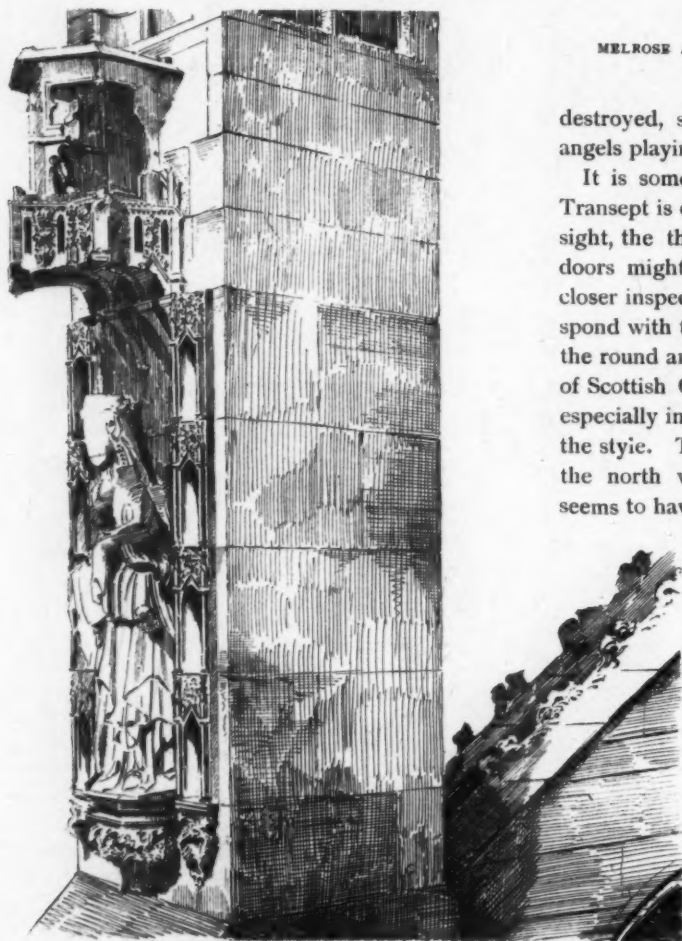
MELROSE ABBEY—PISCINA IN SOUTH CHAPEL.

destroyed, supported on a carved cornice, having angels playing on instruments introduced at intervals.

It is sometimes said that the north wall of the Transept is of earlier date than the rest; and at first sight, the three simple lights and the semicircular doors might give ground for that view. But, on closer inspection, it is seen that the windows correspond with those of the Clerestory of the Nave, and the round arches are simply one of the peculiarities of Scottish Gothic, in which that form is preserved, especially in doorways, throughout all the periods of the style. The long lying panel about the middle of the north wall further indicates a late date. It seems to have contained a row of statues, as fourteen

pedestals or corbels still occupy its base. The small circular window in the gable, filled with simple tracery (similar to a window at Dryburgh), is also a late feature.

The South Chapels of the Nave have apparently been added during the repairs of the earlier part of the fifteenth century. The forms of the flying buttresses, which extend beyond the outer wall of the Chapels so as to comprise them, shew that the restoration of this part of the Nave is all part of one design, and the arms of Abbot Hunter, which occur on the niche-corbels of the east



MELROSE ABBEY—PINNACLE ON SOUTH SIDE OF NAVE, WITH STATUE OF VIRGIN.



## Melrose Abbey.

buttress, indicate that these buttresses were probably executed towards the middle of the fifteenth century. The tracery in the windows of the South Chapels would tend to confirm the belief that they belong to the Decorated period, but for the fact that this feature cannot be fully relied on in Scotland as an index of date, tracery similar to this being sometimes used at a later time.

There is a distinct change in the design of the Transepts from that of the Nave, as if the former had been added to the latter at a later period. This is observable in the west wall of the North Transept, but still more so in the west wall of the South Transept.

Turning now to the Choir, we find that the east wall and the other eastern parts of the structure are more recent than the Nave. Probably this portion of the Church had been more damaged by Richard II. than the Nave, and required to be almost wholly rebuilt. The style here corresponds closely with the "Perpendicular" of England, which prevailed in the fifteenth century. Most of the Clerestory windows of the Choir and Presbytery are markedly in this style. The great

eastern window is exceptional and unique, but it has more of the character of Perpendicular than any other style.

The design of the Choir appears to have been borrowed from that of the Transept, but is of a lighter character; or possibly the latter may have been damaged in 1385, and the upper part of both gables may have been designed by the artist who had charge of the restoration in the fifteenth century. It will be observed that flying buttresses are con-

tinued round this part of the structure as well as the Nave.

The building or restoration of the eastern part of the edifice seems, from its style, to have been carried out towards the middle of the fifteenth century. The vaulting of the South Transept appears to have been erected by Abbot Hunter about the same time. On one of the keystones of the vault of the South Transept are carved the Hunter arms, viz., three hunting horns, with a crozier, and the letters A. H. This

fixes the date of that part of the vaulting about 1450-60, and probably more of the vaulting in the eastern part of the Nave may have been carried out at that epoch. It will be observed that the vaults all contain, besides the main and ridge ribs, subsidiary ribs, or tiercerons, indicating a similarity to English examples.

The vaulting of the Presbytery is peculiar, and points to a somewhat later time. It consists of a series of ribs spread over the surface of a Pointed barrel vault, so as to form a definite pattern. These ribs produce a very rich effect, but they are a departure from the principles of true groined vaulting. This system was introduced in England at a late

period, and led gradually to fan tracery. In the method of vaulting, adopted in late English work, the ribs are no longer relied on, as in genuine Gothic, as the strengthening nerves or centres which sustain the panels of the vault. They become mere ornaments on the surface of plain barrel or intersecting vaults, such as those used in Roman Architecture. The vaults of late Architecture in England (although ornamented with ribs) are thus constructed on the same principles as those of the Pointed barrel vaults



MELROSE ABBEY—NICHE IN NAVE PINNACLE WITH  
FIGURE OF ST. ANDREW.

## Architecture.

of late Scottish Churches, the only difference being that the latter are generally left plain, although occasionally enriched with ornamental surface ribs. Very fine examples of vaulting similar to that of the Presbytery of Melrose may be seen at Winchester Cathedral and other English examples of the fifteenth century.

On the south side of the Cloister is the very charming doorway which leads into the Church. It is, as is very usual, circular headed, and enriched with a deep bay containing bold mouldings, which in England would, from the square arrangement of their orders, be regarded as of early date. But the style of the richly carved and undercut caps and the foliated hood mould clearly point to a later period than would at first sight be supposed, certainly not earlier than the Nave. To the right of this, and along the east wall of the Cloister, are arched recesses of a late style; and in the south wall is an arcade of trefoil form, with nail-head enrichments. The latter might also at first sight be regarded as early work, but closer inspection shews that it is an example of the late revival of early forms which prevailed towards the close of the Gothic epoch.

Not a fragment remains to shew how the Cloister walk was enclosed. The roof has evidently been of wood, from the corbels for the wall plate and the holes cut in the wall to receive the timbers. These probably rested on a series of pillars and arches running round the outer side of the Cloister walk, but whether of stone or timber cannot now be determined. It seems not unlikely from its entire

disappearance that the outer arcade may have been of timber.

It is stated in Wade's "History of Melrose Abbey" that the arcade of the Cloister formerly extended 150 feet each way. The wall of the Cloister is now reduced to the portions which abut against the Nave and Transept, being 50 feet on the east side and 80 feet on the south side. The former side contains a wall arcade of seven arches. These are of the form

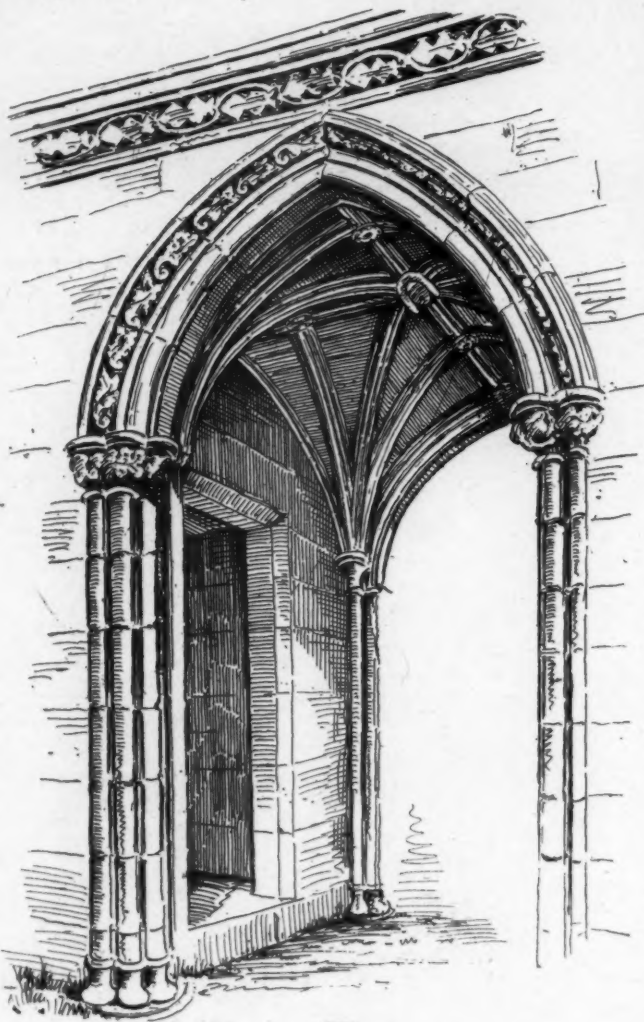
called drop arches, with crocketed ogee hood moulding, and have plain spandrils above, over which there runs a straight cornice, enriched with flowers and shells of all descriptions, very beautifully carved. It is of these Sir Walter truly says:—

"Nor herb nor floweret  
glistened there  
But was carved in the  
cloister arches as  
fair."

Of the Tower over the crossing, which is 84 feet high, only the western wall, with small portions of the north and south walls, now exists. It rises one story in height above the Nave roof, and is crowned with a parapet filled in with quatrefoils, and resting on an enriched and corbelled cornice. At each angle is a shaft rising from a corbel. The three

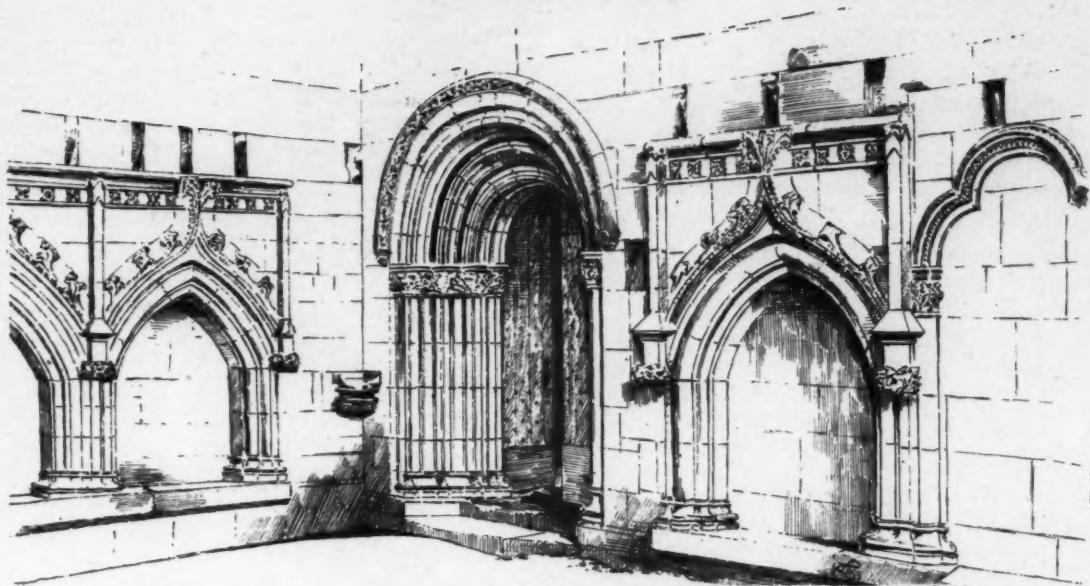
windows are simple, with Pointed arch and cusped trefoil, similar to those of the Clerestory of the Nave and North Transept. The Tower has, doubtless, been erected about the same time as the Transept.

No building in Scotland affords such an extensive and almost inexhaustible field for minute investigation and enjoyment of detail as this. Whether we consider the great variety of the beautifully sculptured figures of monks and angels playing on musical instruments or displaying "the scrolls which teach



MELROSE ABBEY—DOORWAY IN ROOD SCREEN.

## Melrose Abbey.



MELROSE ABBEY—WALL ARCADES AND NORTH DOORWAY IN CLOISTER.

us to live and die," or turn to the elaborate canopies and beautiful pinnacles of the buttresses, or examine the rich variety of foliage and other sculptures on the capitals of the Nave and the doorway and arches of the Cloisters; or if, again, we take a more general view of the different parts of the edifice from the numerous fine standpoints from which it can be so advantageously contemplated, we know of no Scottish building which surpasses Melrose either in the picturesqueness of its general aspect, or in the profusion or value of its details.

It occupies an important position also historically, as it part supplies an admirable example of that Decorated Architecture the existence of which in this country has been so often denied, but of which, we trust, a sufficient number of examples are provided to render that reproach to Scottish Architecture no longer justifiable.

We have to thank

the fine red sandstone of the district, of which the Church is built, for the perfect preservation of all the details of the structure. These remain, even in the minutest carving, as perfect and complete as the day they were executed.

In the South Transept are two remarkable inscriptions, which have given rise to much speculation. One of these is carved over the doorway in the west

wall which gives access to the wheel stair, and part of the inscription is carried down one side for want of room. It runs as follows:—

"Sa ye Cumpas gays  
evyn about  
Sua trowth and laute  
sall do but diute  
Behalde to ye hende q.  
Johne Morvo."

The other inscription is carved on a tablet in the wall on the south side of the same door viz.:—

"John Morow sum tym  
callit was I  
and born in Parysse  
certainly  
And had in keeping al  
masoun werk  
Of Santandroys ye hye  
kyrk



MELROSE ABBEY—DOORWAY IN SOUTH TRANSEPT

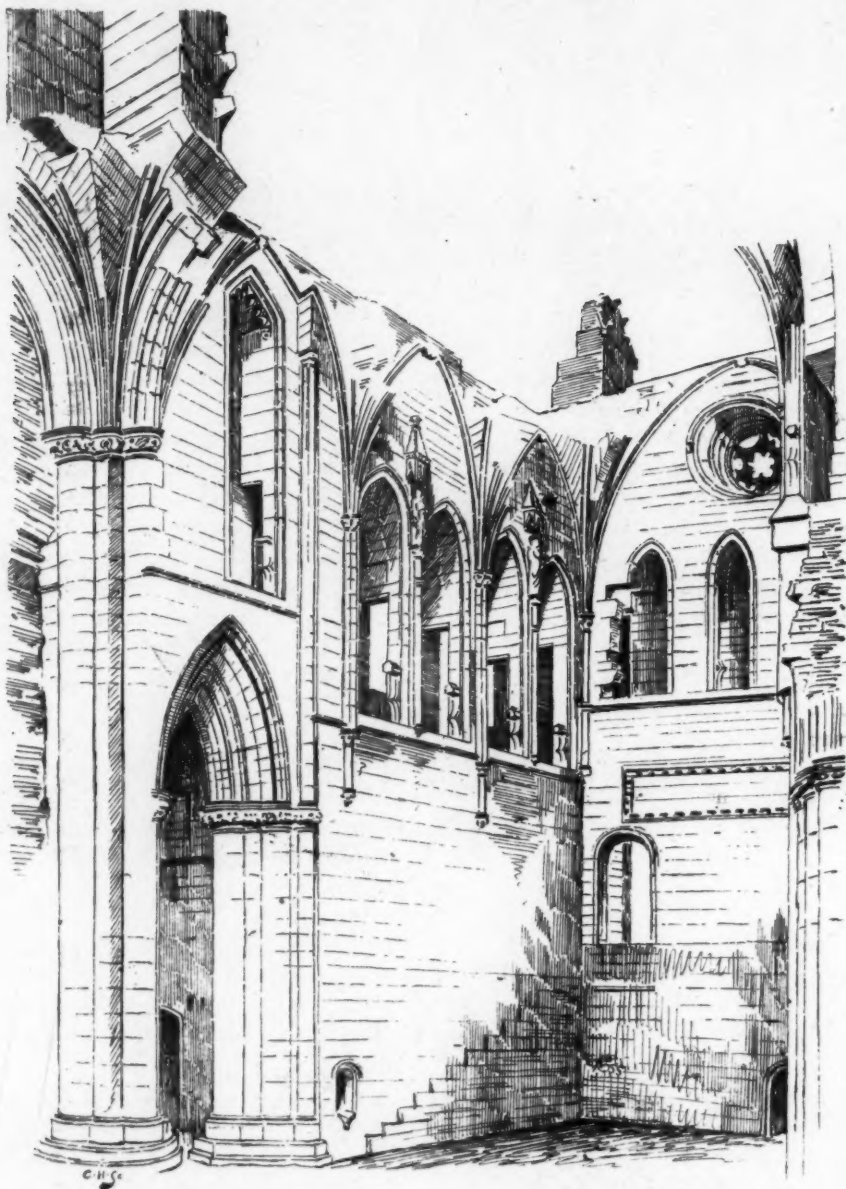


## Architecture.

Of Glasgw Melros and Paslay  
Of Nyddysdayll and of Galway  
I pray to God and Mari bath  
And sweet S. John kep this haly kirk frae skaith."

In the centre of the former inscription is a sunk panel containing a shield with two mason's com-

Pinches, in his account of the Abbey, mentions that John Murdo, or Morow, was engaged in building a Church at Galloway in 1508. It thus seems likely that these inscriptions are not earlier than that date, and have been added to the building after its completion.



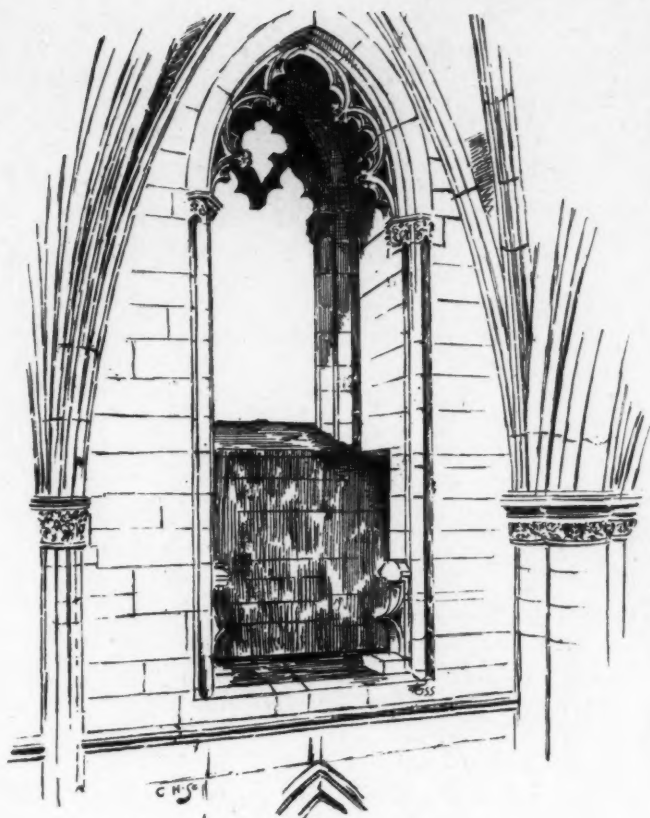
MELROSE ABBEY—NORTH TRANSEPT.

passes, arranged somewhat like a saltier, and beneath a figure resembling a fleur-de-lys.

The late Dr. John Smith, in the "Proceedings of the Antiquarian Society of Scotland," considers these inscriptions as applying to one man, who may have been the master mason of the building. But Mr.

This practically ends Messrs. David McGibbon and Thomas Ross's account of Melrose, except that in which they follow Mr. Peter M'Gregor Chalmers in identifying the John Morow of the inscription in the South Transept, and to trace his work in various localities where he is stated to have "all mason

## Melrose Abbey.



MELROSE ABBEY—CLERESTORY WINDOW OVER SOUTH AISLE,  
SOUTH TRANSEPT.

work in keeping." In this however, we will not follow the authors.

As we have stated, the "Ecclesiastical Architecture of Scotland" is a work which shews to what extent infinite pains may be taken with any subject congenial to an author. The whole work is one



MELROSE ABBEY—FIFTH BUTTRESS WEST  
FROM SOUTH TRANSEPT.

which adds immense credit to Messrs. MacGibbon and Ross. It is free from those horrors of modern printing houses with their highly glazed surface papers and fantastic bindings. To artists, who are following the history of Scotland, and to all Architects throughout the United Kingdom, this fine work will ever remain indispensable.

## THE CANON OF ART AN ABSTRUSE THEORY\*

It is a well-known fact that the ancient Egyptians and Greeks carried Architecture, Sculpture, Music, and many other of the Arts to great perfection, and that the canon of all the Arts has been lost for thousands of years. In this nineteenth century our Architects and Sculptors look for their most perfect models, not to the latest results of their most renowned compeers, but to the work of those who lived centuries

ago. The object of the author is to elucidate the one great cabalistic mystery which he believes formed a common basis of all the religions, arts, philosophies and sciences of the pagan past. As the ancients have not left a glimmer of information as to what constituted the canon, it requires considerable courage and wisdom to endeavour to discover and explain those mysteries which for ages have remained unfathomed and almost unsurveyed. But, after nearly a lifetime of investigation, the author is convinced that he has found the clue.

We are indebted for our modern civilisation to the Greeks, and the Greeks received theirs from the Egyptians. Our Scriptures were written in Hebrew and Greek, and as every letter in those languages has a numerical value, apart from what we nowadays call meaning, it will be seen that the value of the letters added together may be the mere clue to the inner meaning of the words. The attention of the theologian is thus arrested by the two-fold utterances of the written Word of God. Thus it is that Oriental nations—and especially the Jews and Arabs—attach to their alphabets an almost superstitious sanctity; and, in the ancient world, not only their writings, but every

\* "The Canon: an Exposition of the Pagan Mystery Perpetuated in the Cabala as the Rule of all the Arts." With a preface by R. B. Cunningham Graham. London: Elkin Matthews, 1897.

## Architecture.

ceremony, all ritual, and the arts and sciences were supposed to be governed by canon laws. When everything was mystical and metaphorical it was only natural that numbers should have been brought to the service of Art. Geometry also provided a symbolical code; and the author comes forward with the rather startling suggestion that the lost canon has been carefully preserved in the written Word of God, but is hidden because we have no adequate appreciation of this lost principle—the art of working symbolically. It is these measures and systems of numeration, taught by the priests and transmitted orally from generation to generation, which must be restored, the author contends, before the canon described in the cabala can be used as the common basis of all the Arts. The doctrines of the ancients are grouped geometrically, and each of the symbols associated with one of the heavenly bodies is represented in a diagram as an epitome of the cosmic system. The practice of Gematria, as defined by Menasseh Ben Israel, is constantly recognised throughout the book, and numerous instances are given of its application. Perhaps there is no better and more complete example of the author's process of reasoning than may be gathered from the following paragraph.

"It will be instructive to make a comparison in this place between the Virgin Mary of the Gospel and the Bride of the Old Testament. For the Mother of Jesus, like the Spouse of the Hebrew Messiah, appears with all the attributes generally assigned to the feminine deities of the ancients. In the New Testament her name is spelt *ΜΑΡΙΑΜ*, 192, and occasionally *ΜΑΡΙΑ*, 152. But in the Latin Church she was called *MARIA*, 252. Her symbol in the early Church was usually the vesica, and she is frequently depicted in early Christian art surrounded by this figure. Now a vesica 192 broad is  $332\frac{1}{2}$  long, which is the diagonal of the New Jerusalem. And *Η ΜΑΡΙΑΜ* ( $192 + 8$ ) equals 200, or the length of a side of the same mystical city. Therefore, like the Hebrew Bride, she is the personification of the heavens, and agrees with the Greek *Ourania*. And it is noticeable that  $496 \times 2$  equals 992, one less than the value of the name *Aphrodite*. The vesica again, which is 192 broad, is formed by two intersecting circles 384 in diameter ( $192 \times 2 = 384$ ), and their breadth is 576 ( $192 \times 3$ ); and 576 is the square of 24, the number of letters in the Greek alphabet, and one less than the numerical value of the word *Evangelion*, the 'Good News' or Gospel. Again, the sum of the numbers 1,480 (*Christos*), and 192 (*Mariam*) with *coel* added to each is 1,674, the side of a square whose diagonal is 2,368. She accordingly expresses the feminine aspect of the Gospel, while by the number 384 is indicated

the amount of the sun's distance measured by the tone, and indirectly also the number 666, for 384 is the width of a vesica 666 long. Then the perimeter of the rhombus formed from the previous figure is 768 ( $192 \times 4$ ) which identifies her with the cross of Christ. For, regarded as the instrument of His Passion to which He was nailed, this symbol seems to have had a feminine aspect. The cross, 769 broad is 1,656 high, and 2,344 $\frac{1}{2}$  measured to its full extent. Like the cross, the cubical stone had also a feminine significance. And a hexagon whose sides are 192 has a perimeter of 1,152, which is about a tenth of the sun's distance, measured by the diameter of the earth, and the length of a rhombus 666 is 1,154 long. And the number 192 is the diameter of a circle whose circumference is 593, or 1 more than the side of a square whose perimeter is 2,368 ( $592 \times 4 = 2,368$ ). In this last number we see her as the mystical spouse, who represents the feminine aspect of the two-fold Logos—she whom the Greeks personified as *Psyche*, the Bride of Love. The name *Η ΠΑΡΘΕΝΟΣ ΜΑΡΙΑΜ*, the Virgin Mary, has the value of 675, or 1 less than the number 676, the square of 26, so she thus becomes the Christian version of the unspeakable Jewish Tetrad, called *IHVH*. And the numerical value of *Μαριαμ Παρθένος* is 707, or 1 less than the side of a cross whose diagonals measure 2,004, the value of the names of the four elements. And by Gematrid this name is equivalent to *Pneurna Hagion*, Holy Ghost. Lastly, if the sun's distance be taken at 10, the mean diameter between the sphere of Saturn and the Zodiac is 192, so that the person of the Virgin answers to the whole cosmic system."

Thus it is by symbols that theology is associated with the Arts, and is governed by the same concurring laws; and it is claimed that in this way we have presented the nearest approach to a direct revelation of traditional science, or Gnosis, which was communicated to the pagans by myths and symbols. But if such reasoning is necessary in order to understand the simple facts of the New Testament, it is almost preferable to enjoy the bliss of ignorance. The fact that the Scriptures are a Divine revelation, and were given for the good of work-a-day mortals, is completely ignored. The sacred Scriptures are treated with little devotion, and the public teachers of the Christian religion with scant consideration. Let architects, musicians, rhetoricians and geographers benefit by these lucubrations; but theologians, for whom the feast seems specially prepared, will be sent empty away. The book affects our philosophy more than our feelings. It is ingenious, mystical, symbolical. It is novel in its design and methods of reasoning and investigation. It is indeed *sui generis*.



## Renaissance of Art Pottery in Lambeth.

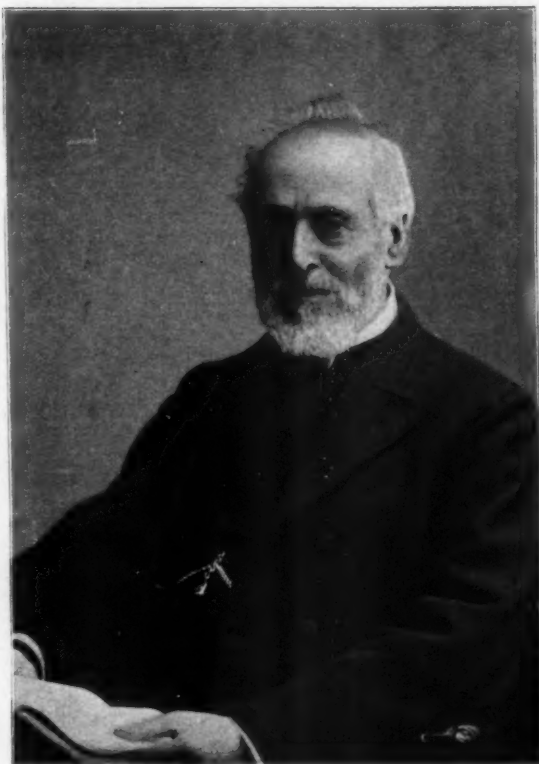


PANEL—MARQUIS OF NORTHAMPTON'S CHAPEL, CASTLE ASHBY.

GEORGE TINWORTH.

### THE RENAISSANCE OF ART POTTERY IN LAMBETH BY W HENRY BROWN

THE Palace of Lambeth has, for centuries past, looked over London's great waterway and seen many changes in the locality of the Thames. Some of these have been for the worse; a few for the better. Bishops and nobles once trod the fields that fringed its walls with a bordering of green extending far away from the river bank, and even in the early days of the present century the citizens of Westminster were ferried across the river to enjoy the rural glories of the country about Lambeth. But the great Industrial Age was then dawning, and a change came over the face of the



THE LATE SIR HENRY DOULTON.

neighbourhood. Noisome nuisances belched forth their odours under the shadow of the Lollards' Tower—grim and grey. Narrow streets and crooked lanes marked the old-time footpaths, and

to-day the once pleasant scene is a roof-scape—a long stretch of brick and mortar, an almost continuous perspective of tiles and chimneys leading the way to other overcrowded parishes, and never ceasing until London's roar and rush and smoke are left far behind. And yet a review of the past is not wholly a tale of degeneracy, for the newer spirit that is coming over the land finds embodiment on the opposite bank of the river, where the famous Penitentiary of Millbank has gone before the National Gallery of British Art, and on either hand of the old Lambeth Palace are two great buildings,

## Architecture.

one devoted to the relief of human suffering, the other to the production of plastic things with which to gladden the senses and give increased delight to our workaday world.

Despite the gloom which has pervaded Lambeth these many years, there have been devoted residents whose optimistic natures have seen genius-inhabiting its dreary alleys, and recognised the latent talents of London's poorer district. Two men, particularly, deserve to be remembered as benefactors to Lambeth in particular, and to the World in general. They have been pioneers, inspirers and guides—shewing the way to a more universal knowledge of Art; encouraging the artistic instincts of those who, without such help, would have lived humdrum lives, out of all sympathy with their environment; and guiding Art and Industry in a joint relationship, which has contributed not a little to the brightness and the beauty of many English homes.

Canon Gregory (now Dean of St. Paul's) lived in Lambeth fifty years ago, and among the good works by which he is still remembered there was the establishment of the Lambeth School of Art, intended to teach drawing and Art in its elementary stages. The foundation stone was laid in 1854 by the Prince of Wales—that being the initial act of his public career, and thus the first Art School of the kind commenced well. In 1856 Mr. John Sparkes became director, and the School attracted bright pupils, many of whom became excellent artists. But how to utilise such skill? Were the talents of the students—poor men and women for the most part—to remain unrecognised or be regarded as mere “finishes” to education? That was the problem that presented itself to all interested in the new School, and in its solution the name of Doulton ranks high.

The locality has long been associated with the making of pottery and earthenware—even before John

Ariens van Hamme, a Dutch potter, settled in Lambeth in 1676, and started works for “the makeinge tiles and porcelane and other earthenwares, after the way practised in Holland.” In 1671, and again in 1684, John Dwight, M.A., took out patents for improvements in stoneware, the preambles to the applications referring to the fact that he had “at his owne proper costs and charges invented and sett up at Fulham several new manufactures of earthenware.” Dwight was a man of learning and wealth, and some examples of his stoneware still exist—notably, a statuette at the South Kensington Museum, which reveals an artistic and technical treatment highly creditable to

his knowledge and skill. Ere he died he buried all his moulds and recipe books, and his descendants merely continued the making of common brown jugs. It was in the pottery thus founded that John Doulton was an apprentice before he founded the firm of Doulton & Watts, in Vauxhall Walk, about the time of the Waterloo campaign. They made useful brown and enamelled stonewares, and even in such commonplace, and yet necessary, articles attained renown, particularly just after the passing of the Reform Act of 1832, when they made thousands of the “Reform bottles,” now so eagerly sought after by collectors. These were flat, with necks

representing the heads of the King and Lords Grey, Brougham and Russell.

John Doulton, who was one of the best large-ware throwers in London, had a son—Henry—born in 1820, who was eight years old when the pottery was removed to the High Street, Lambeth. From the age of thirteen to fifteen Henry Doulton went to the University College School, where among his contemporaries was a son of Dr. Birkbeck, the founder of the Educational Institute, and others who attained considerable distinction in later years. On leaving school he decided to become



MR. HENRY LEWIS DOULTON.

## Renaissance of Art Pottery in Lambeth.



WOOLPIT, SURREY—THE HOME OF THE DOULTONS.

ERNEST GEORGE AND PETO, ARCHITECTS.

a practical potter. "In those early days of my factory life," he told his workpeople on the occasion of his seventy-fifth birthday, "I had anything but an easy time of it. I had to kick my own foot-wheel, for there were neither string nor steam wheels at that time. After two years I succeeded in making a 20-gallon receiver, and when our large-ware thrower died, I undertook the whole of the making of the large chemical ware for some years." Continuing to gain practical knowledge of the materials of his craft, and ever keen to recognise the changing habits of the time and to foresee the effect of great innovations, Henry Doulton was eminently fitted to create practically a new industry. In 1846 he erected the first factory designed solely for the manufacture of stoneware pipes for sanitary purposes. Sir Edwin Chadwick and other sanitarians had been waging their crusade against the frightful condition that had obtained in many large towns, and Mr. Doulton was quick to assist from the practical side. He adapted their theories in stoneware, with the result that success was prompt and permanent, and having thus found that "tide in the affairs of men" which leads on to fame and fortune, he took it at the flood. To that characteristic must be attributed the great development of the Lambeth Pottery. Mr. Doulton readily seized on the trend of the public taste, followed it as far as the limits of stoneware would permit, and frequently led it into right notions

of the application of Art to utilitarian objects. He saw his great building on the banks of the Thames extend both horizontally and perpendicularly, while a dozen potteries were closed within the shadow of his own chimney shaft, because, as he himself declared, "they persisted in keeping to the old line and methods."

Thus, when suggestions for the more artistic perfection of his ware were made to him, Mr. Doulton readily conducted experiments and encouraged new designs. In the early years the late Mr. Edward Cressy suggested many new forms for jugs and vases, and these were decorated by students of the local School of Art at the suggestion of the Principal. Thus the art and industry of Lambeth were united to add lustre to the neighbourhood, and restore—in fact, to go far beyond—the reputation it had attained years ago by its manufacture of Delft ware. The first results were shewn at the Paris Exhibition of 1867, and although the wares consisted merely of simple and graceful forms covered with incised concentric lines of parallel "runners," the excellence of the idea was freely acknowledged. During the next four years further progress was made, and, at the South Kensington Exhibition of 1871, some really creditable wares were shewn, in which the patterns had been scratched in on the ordinary brown stoneware body, the lines being filled with colour. Mr. Drury Fortnum gave them the distinctive



## Architecture.



MODELLED PANEL FOR CARRARA ENAMELLED STONEWARE.

W. J. NEATEY.

name of Sgraffito ware, which they retained for some time, ultimately losing this typical designation in the wider and more general term of "Doulton ware."

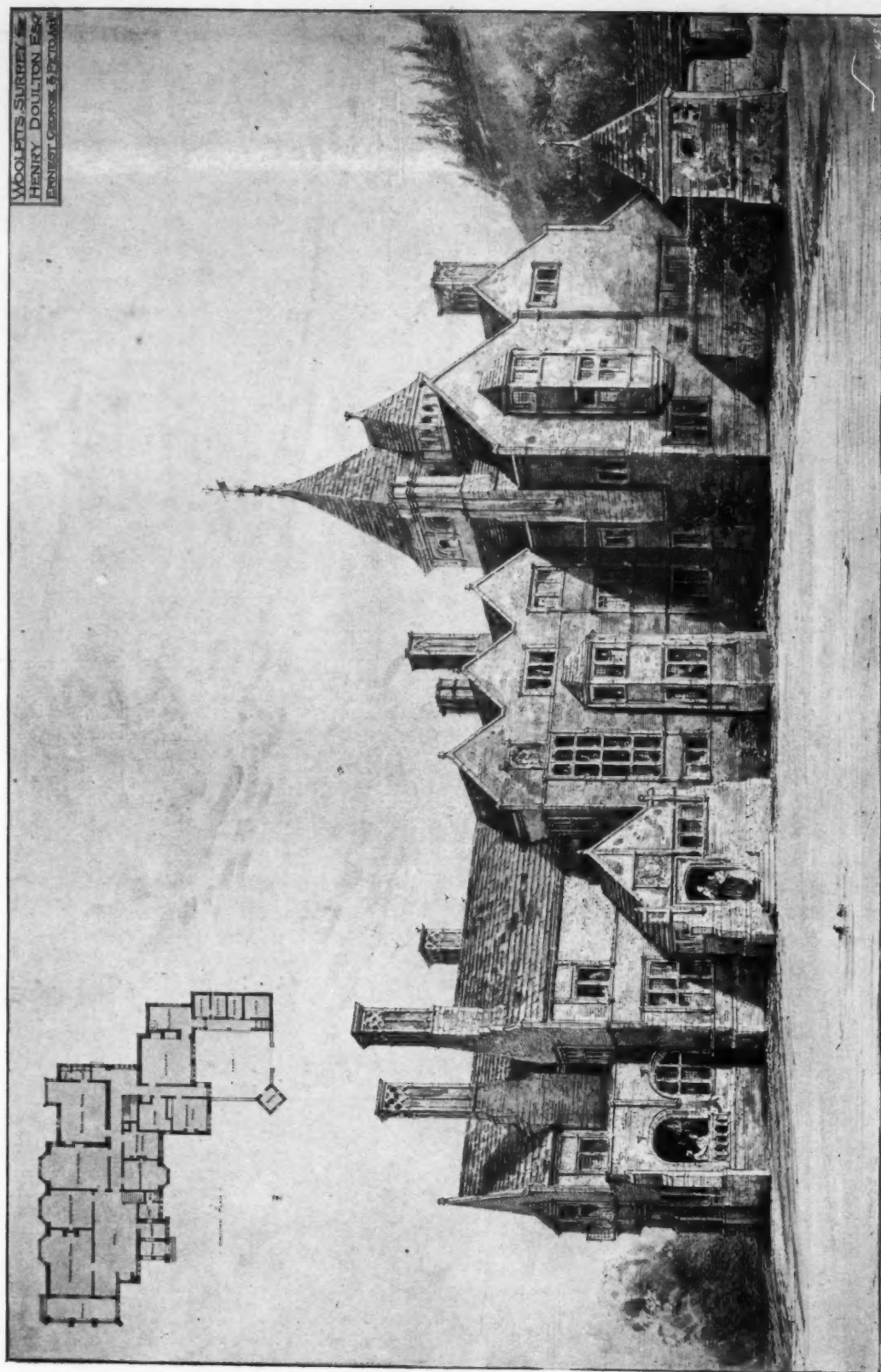
In producing the fine effects possible in Doulton or Sgraffito ware, several plans are followed, according to the particular design to be executed. In one the pattern is merely scratched in while the ware is wet, and a burr raised on each side of the line to limit the flow of the colour when applied; and in another a clear incised depression, with no raised edge, is left. By simply carving or cutting out before the clay is hardened, splendid light and shade effects are produced. A fourth method consists in using a white body. In this case the ware has less affinity for the soda in the process of glazing with salt than the ordinary brown, and possesses a "smear," *i.e.*, it does

not shine with a full glaze. But it has the advantage of displaying well the blue colour, and thus enables a closer resemblance to the old Rhenish ware. Sometimes a vessel of ordinary dark brown clay is dipped into a slip, or coating, of a white colour, thus allowing the brown colour of the body to alternate with the white covering when the pattern is cut upon the ware. The old Rhenish potters freely applied ornament, by a process of sealing on dots, discs and flowers of clay, usually of a different colour from the ground, from a mould much in the way that the impression of a seal is made in wax, and that plan was early revived by Mr. Henry Doulton in the perfection of his ware. Some of the most remarkable vases and ornamental wares are thus treated, but, unfortunately, the fine effects possible



SPANDREL TO EXTERIOR ARCADE,  
MANCHESTER SCHOOL OF ART.

J. GIBBONS SANKEY, M.A., ARCHITECT.



WOOLPITS, SURREY, BUILT FOR THE LATE SIR HENRY DOULTON.

ERNEST GEORGE AND PETO, ARCHITECTS.





## Renaissance of Art Pottery in Lambeth.

cannot be adequately expressed in a photographic reproduction, although some idea may be gleaned from one of the accompanying illustrations. Great advantage, too, is taken of the plasticity of the clay, and all kinds of embossments, depressions, flutings, perforations, &c., are resorted to in the more elaborate pieces.

For this concise summary of the leading schemes of decoration which gave the Doulton ware such a wonderful vogue twenty years ago, I am indebted to Mr. John C. L. Sparkes, the joint author, with Mr. Walter Gandy, of "Potters, their Arts and Crafts." The latter gentleman is an authority on all that appertains to the development of the Art side of the Lambeth Potteries, and acknowledgment must be made of some suggestive conversations with that gentleman in the preparation of this article.

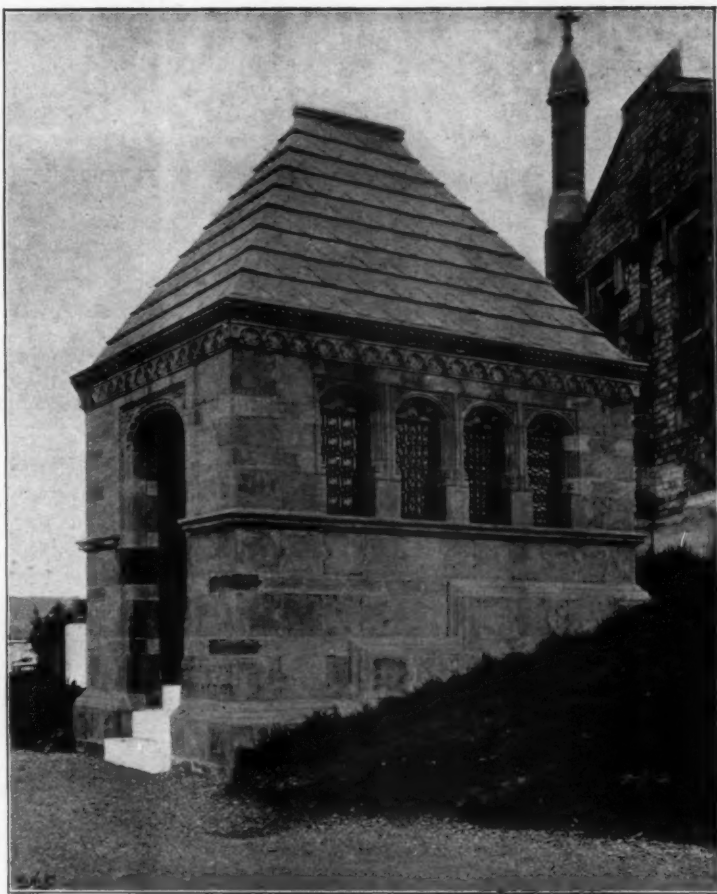
It will have been observed that in thus introducing what were then novel methods of decorating stoneware, Mr. Henry

Doulton was not unacquainted with the productions of the provinces of the Rhine. It is curious that these should have become known under the general term of "Grès de Flandres," but, like many other ancient appellations, its designation gave credit to the wrong locality. There is no doubt that in the fifteenth and sixteenth centuries it was highly popular with the Netherlands—but it was also esteemed in England, Germany, France, Denmark and other countries, while China was a greedy market.

This was practically the first stoneware that would find approval in the definition used at the Great Exhibition of 1851, which declared it to be "a dense and highly vitrified material, impervious to the action of acids, and of peculiar strength; it differs from all other kinds of glazed earthenware in this important respect, that the glazing is the actual material itself fused together." It was the salt-glazing that gave "Grès de Flandres" its characteristic appearance, and the earliest dated piece of stoneware glazed with salt bears the date "1539." Siegburg, near Cologne,

was the centre of the Rhenish stoneware industry from the beginning of the sixteenth century. The local potters possessed a bed of fine white clay, very easy to "throw," and one that enabled them to make highly finished pieces, decorated with architectural details, stamped enrichments and such ornamentation. They were as jealous of their secrets as were the Elers when they set up their pottery in Staffordshire; only

worked certain months in the year, and executed a limited number of pieces in a stated time—restricting production in order to obtain the highest price for their wares. Although he revived their methods and processes, Mr. Doulton was not content with merely reproducing their effects, and many of the results far exceeded the colours and tints obtainable in the "Grès de Flandres." He perfected the system of salt-glazing—hitherto not greatly developed in this country—and so enriched the possi-



MORTUARY CHAPEL, NORWOOD CEMETERY,  
FOR MR. HENRY TATE.

ERNEST GEORGE AND PETO,  
ARCHITECTS.

## Architecture.

bilities of stoneware beyond anything previously known. In salt-glazing the wares are subjected to the full force of the open fire, and when the extreme heat has been attained, ordinary ground sea-salt is injected. This is quickly volatilised, the chlorine escapes in vapour, and the sodium combining with the silica present in the clay forms a glass of silicate of soda, covering all the exposed surfaces of the ware with a fine film of intensely hard glaze. Many experiments have been made to attain this end, but the chemical combination secured by the use of common salt is vastly superior to all other results, since the ware is really fused with the glaze—a distinctive character thus being given to the Doulton ware. The design is in no way obscured, and, although in the early days only simple blues and

if it does not (as in this case) exceed, some of the glories of earlier times.

When he had fully developed the methods of salt-glazing as applied to stoneware—a claim well recognised at the Vienna Exhibition of 1873—the subject of this sketch recognised that his new material would require something more than the conventional handling with which England had been familiar, and he again had recourse to the Lambeth School of Art, from whence he obtained the services of several lady students whose talents he developed in the decoration of the new Art ware. Many have since attained distinction, and at the present time continue to apply their ideas to pottery, with a skill and discernment that would have surprised even some of the exclusive Rhenish potters. At the outset Mr.



TERRA COTTA CAPITAL—MANCHESTER  
SCHOOL OF ART.

J. GIBBONS SANKEY, M.A.,  
ARCHITECT.

browns were employed in the colouring, the range is now far more extensive. The qualities of the materials used, as well as of the pigments employed, have been so carefully studied that a great variety of colours have now been found to resist the great heat of the kiln, and the Doulton wares possess an appearance at once "sober, quiet, harmonious and deep, full of quality," as has been well said. Really they may be likened to glasses, permanent and unvitiated by atmospheric influence or chemical contact, fulfilling all that can be expected of a pottery that is essentially of the nineteenth century, and that is likely to be eagerly sought after by the "heirs of the ages" as typical of the re-birth of that artistic industry which seems to be reaching,

Doulton determinedly declared against mere "copying"—whether of old designs or foreign notions. Every pattern was to be the original conception of the artist; there was to be no unnecessary hurry, no mechanical laying on of colour. Those who formed the Art colony at the Lambeth Pottery were encouraged to put their best work on their wares, and to treat each separate piece according to their perception of its utility and the decorative value of the particular form. Such an insistence led to the corollary that there was to be no duplication of design, and only in the case of a few simpler "stock" patterns is there now any repetition of decoration. The value of each piece of Doulton ware pottery consists in its expression of the individuality

## Renaissance of Art Pottery in Lambeth.

of those concerned in its production. Even Mr. Ruskin should be satisfied with this. Every piece is unique—variety and originality being stamped on all the wares thus beautified. The difficulties of securing such ideals were great, but they were overcome, and Mr. Doulton was always enthusiastic in his praise of those who assisted in the development of his aims to the perfection they attained. Not only was his perception of the spirit of the age so keen, but he had the power of selecting, with a certainty hardly ever misplaced, the right people to help his work. Perhaps one of the most successful of the artists—certainly she who has given Doulton ware a very distinctive scratched line decoration—is Miss Hannah B. Barlow, a lady whose accurate gauge of the limitations required by the materials in which she

their hands had not lost their cunning, nor does their creation of new forms and fresh subjects shew any signs of abating. Wedded to their art, ever seeking to utilise the myriad aspects of Nature to the purposes of their ware, they worthily uphold the sanguine expectations of the worthy friend who now—alas! for the limits of human life—no longer encourages by his sympathetic criticism and inspires with that devotion to the utilisation of talents for the common joy that formed a strong trait in his own character.

The success of Doulton ware gave Mr. Doulton a desire for more worlds to conquer. Having revived an old process and re-created it with new forms, he subsequently made several important advances—ever recognising that finality had by no means been reached in the possibilities of salt-glazed ware. The



TERRA COTTA CAPITAL—MANCHESTER  
SCHOOL OF ART.

J. GIBBONS SANKEY, M.A.,  
ARCHITECT.

worked enabled her early to train her artistic ability into almost Japanese lines. Her most characteristic designs are on a white ground, where etchings of rustic life, hay wains, horses or animals reveal her facility in the expression of ideas by lines. Just as she excels in the effective treatment of animals, her sister, Miss Florence E. Barlow, possesses a distinctive genius in floral decoration and studies of bird life—both in the Sgraffito method and in slip painting. These, with Mr. Frank A. Butler, a deaf and dumb artist, whose treatment of floral forms, dots and interlacing lines is often bold and always original, constituted the trio who first gave the necessary artistic grace to the designs in Doulton ware, and only the other day was I enabled to observe that

strong colouring and indestructible glaze will, of course, always constitute two important features, but even during the last few months some new ideas hitherto unknown to salt-glazed stoneware, have been applied with great success, thus enhancing its utility for tile facing and constructional block work, while enriching its beauty in ordinary vases and similar productions.

In thus extending the range of effects possible in stoneware, the "Silicon" ware was evolved. In this the decoration is applied, like the ordinary Doulton, while the ware is in a plastic state, but is fired without a glaze or, perhaps, with but such a suspicion of the gloss as is seen in some of the Staffordshire wares.



## Architecture.

These wares have been employed in panels and tiles, and have relieved the monotony of many interiors, but it is in faïences, glazes and enamels that the full opportunity for the architectural use of clay-ware has been found, and they present greater facilities for the elaboration of colour and for the more picturesque treatment of the design, thus increasing the means for the artistic ornamentation of walls. The best known of these are the "Lambeth Faïence," "Crown Lambeth" and "Impasto," each requiring three or more firings at various stages of its production. When the painting has been completed it is "hardened on," and then, with all the care that is essential to the ultimate result, dipped in a liquid glaze, to be finally fired at a high temperature in the glaze kiln or glost-oven. "Lambeth Faïence" and "Crown Lambeth" are both underglaze processes, but the effects are different. Generally the former may be distinguished by its soft and warm tone, while the glaze is always of a yellowish tinge. On the other hand, the "Crown Lambeth" requires a clear and hard glaze; the fine biscuit body is usually of a pure ivory tint, upon which the most delicate colour-effects are possible. By repeated glazings, each involving great risk and necessitating the most anxious care, a richness, depth and transparency are secured which place them far beyond ordinary ceramic painting by overglaze methods. In "Lambeth Faïence" Miss F. Lewis and Mr. M. V. Marshall are admirable artists, the former designing some of the choicest floral effects seen in the ware, and the latter's genius leading him to striking conceptions of grotesque originality. A recently finished pair of grotesques in stoneware by Mr. Marshall is reproduced on page 32, and in the group of vases his designs are also represented. At the Chicago Exhibition, where exaggeration and pomp, vanity and ostentation predominated, even in the Art Section, some of the most harmonious compositions were sent by the

Messrs. Doulton, among the notable examples in "Lambeth Faïence" being two vases with modelled feet and top designed by this artist and finished in coloured glazes. The bodies were painted underglaze by Miss F. Lewis, one being a treatment of cactus on a background of turquoise, shading into orange, the other being decorated with orchids on a shaded yellow ground. Thus were the different talents of different people combined to form one beautiful and consistent product.

Continuing the review of the development of the stoneware, mention should be made of the introduction of "Carrara" ware in 1888. This is enamelled, and receives its appellation from the similarity of its texture to marble. The surface is of a semi-glazed or egg-shell character, and its serviceability for architectural purposes is being demonstrated in the new building of the Birkbeck Bank in Southampton Buildings, Chancery Lane, London, which is now being erected from the designs of Mr. T. G. Knightley.

A year later "Marqueterie" ware was introduced, and in 1891 the "Crown Lambeth" ware, to which reference has already been made. The latest development is the application of a vitreous enamel to stoneware, thus making an effect which may be popularly described as a pleasant medium between the gloss of salt-glazed Doulton ware and "Carrara." In this material the colours are more or less opaque, thus differing from the transparent effect of salt-glazed ware, and introducing a different set of colour effects more steady, in one sense, than the sometime

variable tints obtained by salt-glazing. A recently-introduced method of decorating terra cotta with dull-surfaced faïence enamels, and known as "Vitreous Fresco," forms a useful decorative material for Church walls and for similar situations. Of course some objections have been made to its extended use—the most notable being its similarity to fresco work. That may be, but because



CARYATIDE IN CARRARA  
ENAMEL.

MODELLED BY  
W. J. NEATBY.

## Renaissance of Art Pottery in Lambeth.

an effect similar to something else may be produced is hardly a matter of concern in considering the inherent merits of a panelling. Suffice it to say some very fine work has been done in this material by Mr. A. E. Pearce—who designed the firm's pavilion for their exhibits at Chicago in 1893—Mr. John Eyre and other artists.

materials by a strong band of artists, under the management of Mr. J. C. Bailey and Mr. Allan Doulton, are winning fresh laurels for the house. Such an important item in modern comfort as the application of ceramic manufactures to purposes of health and sanitation forms also a definite part of



TERRA COTTA REREDOS AT ST. MARY'S, LAMBETH, WITH RELIEFS BY GEORGE TINWORTH.

J. OLDRID SCOTT, ARCHITECT.

Although not coming within the scope of this article, one ought to mention that Sir H. Doulton, by acquiring and developing his works at Burslem, Staffordshire, was able to extend his enterprise into the altogether different sphere of china and fine earthenware, and the wares now produced in these

the work at Burslem, the wares there produced being forwarded to other branches at London, Paisley and Paris, to be fitted together with the necessary metal-work, the latter also being prepared by Doultons themselves, in newly erected works at Paisley and Paris.

## Architecture.



PANEL IN TERRA COTTA, FOR THEATRE AT PLYMOUTH.

WIMPERIS AND ARBER, ARCHITECTS.

Whilst perfecting the decorative qualities of stoneware and thus increasing its application in modern Architecture—for the use of pottery in the ornamentation of buildings is by no means restricted to this country, our neighbours in France having been won to its side by the practical advocacy of such men as Charles Garnier and Paul Sédille and, to name one instance, by the wonderful effects produced by the tile-covered domes of brilliant faïence so prominently employed at the Paris Exhibition of 1889—Sir Henry

more by being misunderstood than by being unknown. Architects were wont to regard it as a kind of stone, and consequently expected to obtain it in large blocks, whereas the best and most artistic effects have been obtained when treated with less extended notions. The material is worked in a plastic state, and, after careful drying is fired at such a heat as to be thoroughly impervious to exterior circumstances, and in our large towns is doing something to heighten the hues and warm



GROTESQUES IN ENAMELLED STONEWARE.

M. V. MARSHALL.

Doulton also took a prominent part in bringing about a revival of the use of terra cotta. This is, in reality, glorified brickwork, and was used by both Greeks and Romans for their columns, capitals and bases, mouldings and cornices. At the beginning of the present century the use of terra cotta was retarded

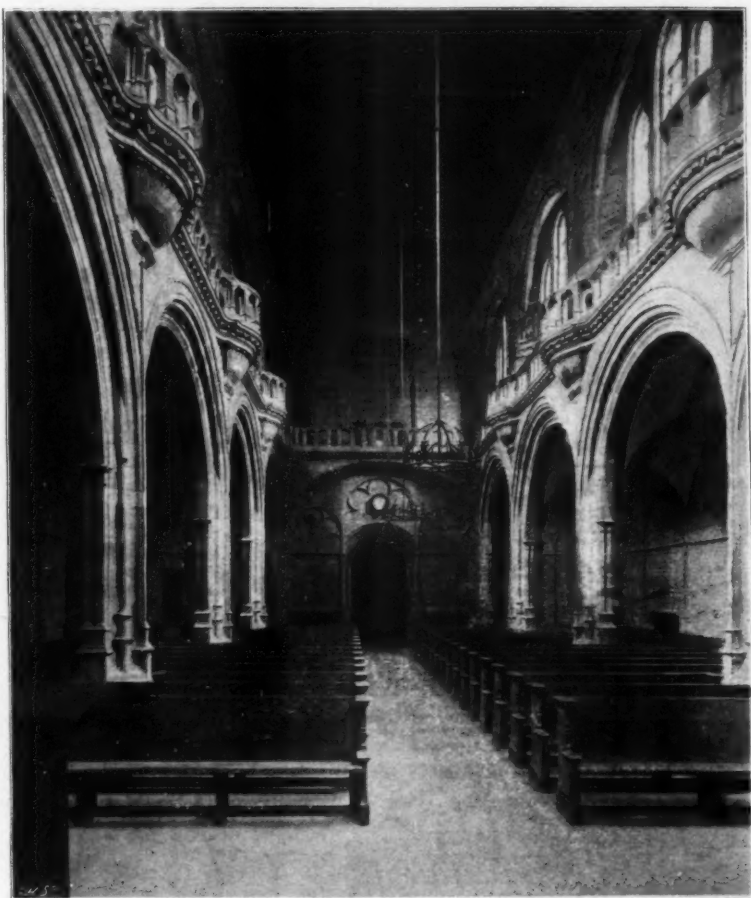
the tones of public buildings. Some of the details which were modelled in terra cotta for the Manchester School of Art at Messrs. Doulton & Co.'s Pottery, shew the excellent possibilities of the material when handled by such modellers as Mr. W. J. Neatby. The preparation of the terra cotta necessi-



## Renaissance of Art Pottery in Lambeth.

tates much honest work on the part of the manufacturer, not only in producing good colours, but in rendering it of an enduring character, and there is no doubt that so thoroughly did Sir Henry follow the traditions of the earliest makers of terra cotta, that places where it has been applied will endure for centuries. To enumerate all the notable buildings where Doulton's terra cotta has been utilised would be to weary architectural readers with a list of some of the best buildings of recent years. Suffice it, therefore, to say that among the Architects who

good illustration of the use of terra cotta in domestic Architecture. This was designed by Messrs. Ernest George & Peto, and the accompanying view was hung in the Royal Academy in 1885. The exterior is of terra cotta, the roofs are of stone, and the loggia (accessible from both drawing room and hall) is a pleasing feature of a design which was one of the most notable of the year. While the exterior is attractive to the architectural eye, the interior presents a by no means profuse display of the productions of the Lambeth pottery. Such, how-



FRENCH PROTESTANT CHURCH, SOHO SQUARE, W.

ASTON WEBB, ARCHITECT.

have availed themselves of its possibilities to make beautiful their ideas when embodied in ceramic materials, are Aston Webb, T. E. Collcutt, Alfred Waterhouse, Ernest George, A. H. Kersey, E. T. Hall, R. J. Worley, Ernest Runtz, E. Fitzroy Doll and Colonel Edis—only to name those whose works come immediately to mind.

Sir Henry's own Mansion, two miles from Leith Hill, in the picturesque County of Surrey, presents a

ever, would have been pardonable in one who has added so many new materials and developed so many ideas for the decoration of English homes. He could look about his house and, like Wren, see his monument all around.

Of all those associated with the name of Doulton none, perhaps, is more widely known than Mr. George Tinworth, whose praise has been sung by Ruskin, and whose productions are among the most spirited compositions in clay that we have seen these

## Architecture.



MODELLED PANEL FOR CARRARA ENAMELLED STONEWARE.

W. J. NEATBY.

later years. His is a striking personality as he works in his studio, his fingers hardly keeping pace with the conceptions that crowd into his active mind. He commenced to carve in wood—obtaining the material from the wheelwright's shop by which his father sustained the family in a street in Lambeth. There was genius within him, and it could not be withheld. Finding more pleasure in modelling heads and bodies than in making naves and felloes, young Tinworth, at the age of eighteen—that was in the year 1861—went tremulously to the Lambeth School of Art, and saw Mr. Sparkes. That gentleman recognised his skill, and with encouragement and training so developed his talents that in 1866 he exhibited at the Royal Academy, the accepted composition in clay being "Peace and Wrath in Low Life." This was such a study of London urchins as those with which Mrs. H. M. Stanley was wont to delight us. Such distinction was calculated to inspire hopes of great preferment, especially as the critics discovered merit in the work, but, like so many other Academy exhibitors, Tinworth found fame does not always bring financial favour. He continued to work in the wheelwright's shop—irksome though such occupation must have been; very necessary, however, to one in such a position. But, in 1867, a chance occurred to enter the house of Doulton, and a couple of years were spent in touching up pottery moulds and modelling filters—matters of domestic rather than



PATTERN OF PILASTER FOR CARRARA ENAMELLED STONEWARE.

W. J. NEATBY.

artistic concern, but, nevertheless, a splendid training for the fingers that had for so many years been accustomed to less plastic materials. But the inherent tendency of the young man's mind was forced to go beyond filters, and his fancy took flight to more ambitious projects. Appropriately enough his first important work was a fountain, designed in 1869, and now standing in Kennington Park. This, however, was not the direction in which his life's work was to find full vent. The early training of his mother, her thorough knowledge of the Bible and devoted life, had left their impress upon the character of the young modeller. His mind ever turned to the stories of the ancient Biblical heroes, and they were almost as real to George Tinworth as they were to Alton Locke, whose imagination conjured up visions of some of the Old Testament battles as taking place somewhere beyond Battersea Fields. This acquaintance with the Scriptures has influenced his life and made his career, for his panels of the Life of Joseph, and his treatment in clay and terra cotta of the Life of Christ are full of feeling and actuality. They are not always the working out of spontaneous ideas; but frequently the result of thought extending over years. For nearly two decades he has contemplated a scheme for a panel shewing the Building of the Ark, and has only lately commenced the work. Already it indicates the quaint humour which finds expression in so many of his studies. These panels

## Renaissance of Art Pottery in Lambeth.

are manifestly of the pictorial order, and have varying values for architectural decoration; one of the most successful, perhaps, being that executed for Lord Northampton's private Chapel, illustrating the Women at the Sepulchre. The outline is firm and emphatic, and tells the story without that overburdened detail which sometimes mars Mr. Tinworth's conceptions of simple subjects. Such a bent towards Scriptural subjects influenced the late Mr. G. E. Street, R.A., in giving him a commission for the Reredos of York Minster, which was so successful that he invited him to model twenty-eight panels in terra cotta for the Royal Military Chapel in Birdcage Walk, London. A most effective piece of work is the Reredos he modelled from the design of Mr. Oldrid Scott for the Parish Church of St. Mary's, Lambeth, and which we are able to illustrate. Most interesting has been his service with Sir Henry Doulton, to whose sympathy he owed so much, and whose character he so appreciated. Among the public men whose lineaments he has preserved for future generations have been the late Henry Fawcett, C. H. Spurgeon and Charles Bradlaugh. Mr. Tinworth was engaged on statues of the two latter men at the same time, and found relaxation in working first on one and then on the other. At the present time he is completing a set of designs for wall tiles, in which simple stories are told in a pleasant way, and should make them acceptable for schools and similar places

where cheap prints and highly varnished pictures have too long been the dominant feature of wall decoration. Less prominent to the public eye is Mr. John Broad, whose modelling is enriching many of our public buildings with delightful figures. Among the most successful of his work is the statue of Gordon at Gravesend.

Had Mr. Doulton been identified with nothing beyond the elaboration of methods in pottery and the delineation of beautiful forms and really artistic pictures on stoneware, he would have deserved distinction, but he was always demonstrating to the world abroad that the English potter's craft was thoroughly awake to modern ideas, and at every great exhibition Doulton's stand was not only a thing of beauty, but one of increasing interest. He won high distinction at these international displays, but perhaps he most prized—in fact, we have it on his own assurance—the Albert Medal of the Society of Arts awarded “in recognition of the impulse given by him to the production of artistic pottery in this country.” But his services were regarded as even greater than that for, according to the official report, “the Council have felt that the establishment of a new industry of this character fully justified the award of the Albert Medal; but, while recording this fact, they wish it to be understood that in making the award they had also in view the other services rendered by Mr. Doulton to the cause of technical education, especially



VASE IN LAMBETH FAÏENCE.

J. EYRE.



## Architecture.

the technical education of women ; to sanitary science by the productions of the firm and, this in a less degree, to other branches of science, by the manufacture of appliances of a suitable character." In an address to his workpeople two years ago, the recipient of the distinction referred to its gift with naturally proud feeling. "To be associated with such great Englishmen as Rowland Hill and Faraday, and with the several great Frenchmen who hold the medal, was indeed a great honour. Last year the medal was given to Sir Joseph Lister ; the year before to Sir John Bennet Lawes. But all these gentlemen had to travel to Marlborough House to receive the award at the hands of the Prince of Wales, and I must take it as a special distinction that His Royal Highness was pleased to visit us at our works, and thus confer on me so great and signal proof of his esteem in the midst of my people."

Then, in the year of Jubilee, 1887, the honour of knighthood was conferred upon him, and Sir Henry Doulton's enterprise on behalf of Art and decoration received Royal notice—a fitting culmination to the career of one who, by industry and

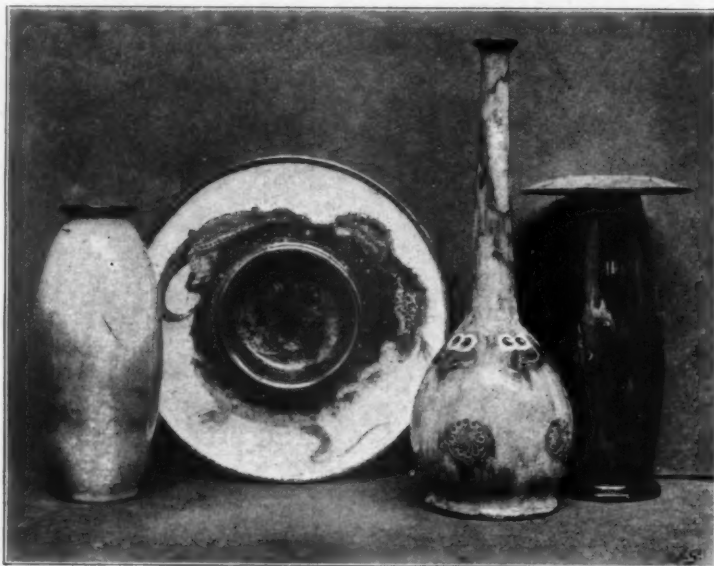
persistent endeavours no less than by his habits of study and observation, revived the flagging sense of beauty in the masses. Some years before he had been made a Chevalier of the French Legion of Honour.

For true progress, Sir Henry always said, harmony was essential ; and in watching the progress of his multifarious ambitions, we cannot but feel he set an example to all engaged in trade and commerce. Not only did he beautify the most utilitarian objects and give a brightness to mundane things, thus bringing the best that Art could produce within sight of the lowliest among us, but he realised the responsibilities that increased with the development of his enterprise, so that when he finally settled at his beloved "Woolpits," Sir Henry

Doulton was followed with the heartiest good wishes of his people. A thorough sympathy was ever running through all their relationship, and they never forgot that old saying so expressive of the common feeling of Humanity, and which he was ever quoting : "The eye cannot say unto the hand, I have no need of thee ; nor, again, the head to the feet, I have no need of you." And when, in November last, the veteran potter of our day felt the evening of his years upon him, many were the inquiries frequently despatched from Lambeth, Burslem, St. Helen's, Rowley Regis, Paisley, Paris and wherever the name of Doulton had a local habitation.

And then, when the night came, all felt a friend had departed. In English Ceramic Art the name of Doulton will surely never die. Mr. Henry Lewis Doulton himself carries on the ambitious and noble

achievements of his distinguished father and will steadfastly continue investigations into one of the most interesting industrial arts of the age—an art with which the name will ever be associated, as linking together the forms of beauty with the requirements of utility.



GROUP OF DOULTON WARE, 1897.

## STAINED AND PAINTED GLASS\* BY LEWIS F DAY A REVIEW

SINCE Sir Joshua Reynolds demonstrated the incapacity of a great painter on canvas to grasp the colour, brilliancy and decorative breadth required in coloured glass, we have been prone to regard one of the most interesting of the arts of the mediæval ages as lost. Mere accuracy in the production of the material has destroyed much of the richness and tone which makes the early work compare so favourably with the garish masses of paint with which windows

\* "Windows: a Book about Stained and Painted Glass," by Lewis F. Day. London: B. T. Patsford, 1897.

## Stained and Painted Glass.



RENAISSANCE MOSAIC GLASS.

were splashed in the eighteenth century. And now the modern trend towards rapidity of execution and economy in cost has done much to render impossible that tireless devotion which made "things of beauty" of the medallion windows at Canterbury Cathedral, the grisaille patterns at Salisbury, and some of the glass in York Minster—to mention but three of many examples to be found within our sea-girt island. And not only are these "joys for ever," but their "loveliness increases," and our appreciation of the artists who made them grows higher as we contrast them with much of what is modern. But the outlook is not entirely one over which to despair and wring our hands, for not only are Architects and artists giving more attention to design than was the case sixty years ago, but the actual workers on glass are receiving more fitting encouragement. Sir W. B. Richmond, R.A., and other enthusiasts for the beautification of Churches and ecclesiastical buildings generally have long sought to direct the public mind into an appreciation of the glories embodied in ancient glass, but little has been seriously done to expose the mawkish sentimentality which has found expression in much modern glass work. Hence we welcome the



ARAB WINDOW LATTICE—GEOMETRIC.

latest effort of Mr. Lewis F. Day to train the popular taste by good examples and precepts. The researches of Winstone and Westlake have enabled them to chronicle the details of the art, but their works have been, and are likely to continue, *caviare* to the many. Hence the less recondite volume now before us deserves commendation—especially as it claims to be a practical treatise and as its author is already known as an authority on design. Practically, the whole period of the history

of glass is covered, from the fraudulent imitations of precious stones with which the Egyptians have been credited, to the deterring examples with which Sir Joshua Reynolds (whose error arose from a faulty recognition of the materials upon which he painted) gave a peculiar interest to the New College Chapel at Oxford.

Seeing the improbability of the discovery of more ancient glass than is already known and preserved, Mr.

Day is wise in being

content with the usually accepted suppositions as to its early history. After all, an enquiry into the ways and habits of those who stained glass prior to the twelfth century would only please the pedants, for there are few remaining specimens needing any elucidation. And, judging from the

## Architecture.

monastic interdict of 1134, it would seem that over-elaboration and something like the jewelled ostentation of a new South African millionaire had thrown its shadow into sacred buildings, for in that year the Cistercian Order was restricted to the use of white glass. The pause was useful. It gave time for reflection; it allowed opportunities for contrast between misconceptions of colour and the treatment of noble subjects in harmonious hues, with the result that there evolved, on the Continent, a more enduring tribute to the work of the mediæval glass men than we might have had, had nothing been said to restrain the unlimited play of the untrained fancy.

There is "stained" glass and there is "painted" glass—two distinct things frequently confounded. The former is coloured, to use the technical phrase, "in the pot," a metallic oxide staining it, the requisite colour being mixed with the white molten glass so that the colour is actually in the glass, rather than upon it. In the painted glass the process is rather different. A metallic colour, having some affinity with glass, or which has been ground up with finely powdered glass, is applied precisely as ceramic colours are used in painting pottery. The painted glass is then fired to a point of melting, when the colour melts into the surface. Whilst the two plans are so different, the results have been generally placed side by side. "The very earliest glass was no doubt pure mosaic," says Mr. Day, strips of lead supplying the place of cement. The portions of the patterns were each cut out of separate sheets of glass, and it was in their design and in binding them together that the artist was employed. This is shewn in the little window from Bonlieu, so well known through the mention made of it by M. Viollet-le-Duc, to illustrate how mediæval craftsmen (whom it is

orthodox to regard as incapable of subterfuge) resorted to a dodge (not to evade any difficulty in glazing, for the designs present none) merely to economise labour and save trouble. "Each separate

lead line there does not enclose a separate piece of glass. The lines are all of lead; but some of them are mere dummies, strips of metal, holding nothing, carried across the face of the glass only, and soldered on to the more businesslike leads at each end. I confess," continues Mr. Day, "I was inclined at first to think that Viollet-le-Duc might, in ascribing this glass to the twelfth century, very possi-

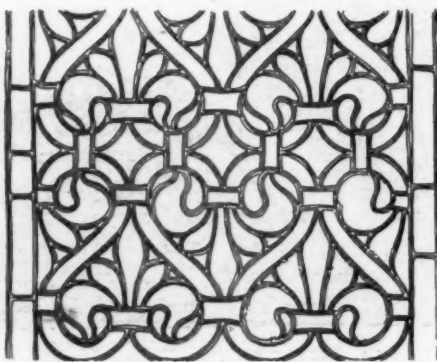
bly have dated it too far back; for this is the kind of trick one would more naturally expect from the later and more sophisticated workman; but I have since come upon the same device myself, both at Reims and Châlons, in work certainly as old as the thirteenth century." Our author makes a spirited protest against the superficial view that the lead lines much detract from the beauty of early windows, arguing that their beauty consists in the magnificence of the colour and in "those mosaics of pot metal, the depth and richness of which, to this day, with all our science and chemistry, we cannot approach by any process of enamelling."

Following the early period came the time when the workman in glass attached as much importance to the painting as the glazing of the window, and in the fourteenth century solid lines of colour were softened and ultimately stippled. Then came "ruby" glass, in which a layer of red

upon white glass was so amalgamated as to allow of the grinding of the ruby stratum and so let in a spot of white for effect. This permitted of more elaborated detail than was possible with the leaded lines, and materially affected designs in blue and red glass.



IVY—MUNICH MUSEUM.



PLAIN GLAZING—BONLIEU.



## Stained and Painted Glass.

Yellow glass received similar impetus from the discovery that white glass painted with a solution of silver would take in the kiln a pure transparent stain of yellow, varying from the palest lemon to the most pronounced orange. These two discoveries led to the glazier being relegated to a secondary consideration, and to the design being made with but a final thought concerning the lead.

"In the end white and stain predominated," says Mr. Day.

"Early glass was likened to jewellery; now the jewels seem to be set in gold and silver. There was a loss in dignity and grandeur, but there was a gain in gaiety and brightness. How far stain encouraged

the more abundant use of white glass which prevailed in the fifteenth century it might be rash to say; at any rate, it fitted in to perfection with the tendency of the times, which was ever more and more in the direction of light, until the later Gothic windows became, in many instances, not so much coloured windows as windows of white and stain enclosing panels or pictures in colour. Even in these pictures very often not more than about one-third of the glass was in rich colour. And not only was more white glass used, but the white itself was purer and more silvery, lighter, and at the same time thinner, giving occasion and excuse for that more delicate

painting which, perhaps, was one great reason for the change in its quality. At all events, the more transparent character of the material necessitated more painting than was desirable in the case of the hornier texture of the older make. Hence the

prevalence of diaper." Of the elaborate diapering of white drapery with patterns in rich stain, more and more resorted to as the fifteenth century advanced, Mr. Day has reproduced an illustration which is typical of the period. This is a diaper in

All Saints' Church, York, in which the design is figured in white upon a yellow ground, outlined with a delicately traced line of brown. Stain was seldom used on white without such outline.

During the next century there were many proofs that the glazier was falling into the background, and dependence was more and more forced upon the painter, until

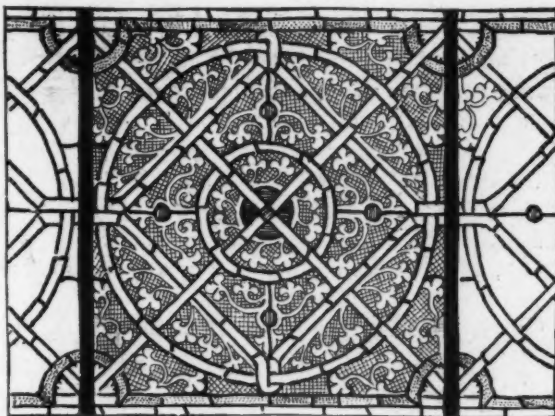
the painting became the quality *par excellence* of Renaissance glass. And therein was its weakness. There was a desire for pictorial illustration, for a play of the imagination, for something beyond the old outlines, and in seeking to place many details upon the glass the artists frequently painted

"so heavily as seriously to detract from that translucency which is the glory of glass."

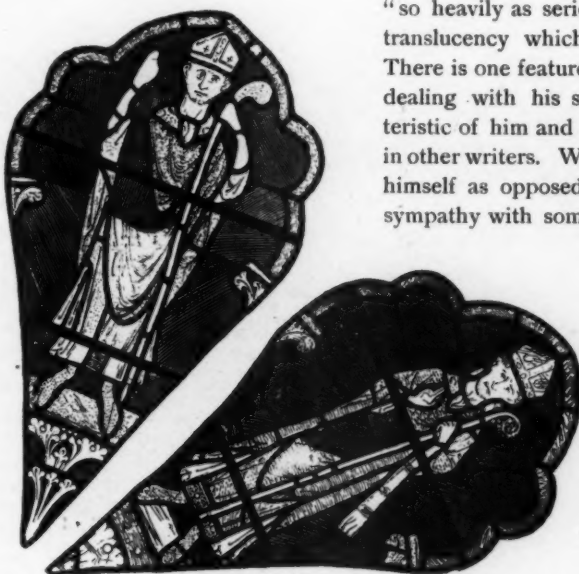
There is one feature of Mr. Day's method of dealing with his subject which is characteristic of him and not too frequently found in other writers. Whenever he has expressed himself as opposed to anything, or out of sympathy with some design, he always gives

an illustration from some famous place to make clear his meaning. Thus, having criticised the new development to which reference has just been made, he points to the Renaissance window in the Cathedral of St. Gudale, Brussels—the masterpiece of Bernard van Orley, in which

so much is strongly painted as to cause a considerable sacrifice of the light-giving quality of the glass. Towards the middle of the sixteenth century enamel was introduced, which did not lead to much good work, permanence being effectually prevented



S. SERGE, ANGERS.



TWO LIGHTS OF A ROSE WINDOW, LINCOLN.

## Architecture.

by the use of soft colour, in order to obtain more pictorial effects, or, in the seventeenth century, to more accurately depict the texture of some ostentatious donor's attire on a painted window. And that was also true of the eighteenth century, while "it was not until the Gothic revival in our own century, and a return to mosaic principles, that stained glass awoke to new life."

The characteristics of style form the subject of the third division of the book, and here the author's full knowledge is revealed in the most interesting summary of the distinguishing traits of coloured glass—from the deep jewelled colour of its early days to modern times. With regard to the latter, we have some capital comments upon the inspiration which comes from old work, and the ease with which that can be reduced to mere copying. "The truth is," says the author, "no style of old glass is fashioned to our use. Early Gothic glass has most to teach us with regard to the mosaic treatment of the material, and perhaps also about breadth and simplicity of design; but when it comes to figure drawing and painting, here is surely no model for a nineteenth century draughtsman. Renaissance work has most to teach in the way of painting and pictorial treatment; but it is not an exemplar of workmanlike and considerate handling of glass. Because Early work was badly drawn, because Decorated was ill-proportioned, because Perpendicular was enshrined in stone—suggesting canopy work, because Renaissance was apt to depend too much upon finish, because seventeenth century work was overburdened with paint; must a man, therefore, according to the style of the building for which his work is destined, make it rude, misproportioned, stonelike, ultra-finished or over-painted? It happens that Early figure work in glass was mostly in deep rich colour. Are we to have no figures, therefore, in grisaille? It happens that later glass was, at its best, delicate and silvery in effect. Are we, therefore, to have no rich windows any more? Thirteenth century pictures were diminutive in scale. Are we to have no larger pictures ever? Sixteenth century subjects spread themselves over the whole window. Are we never to frame our glass pictures? And as to that frame, are we to choose once and for all the ornamental details of this period or that, or the formulas of design adopted at a given time?"

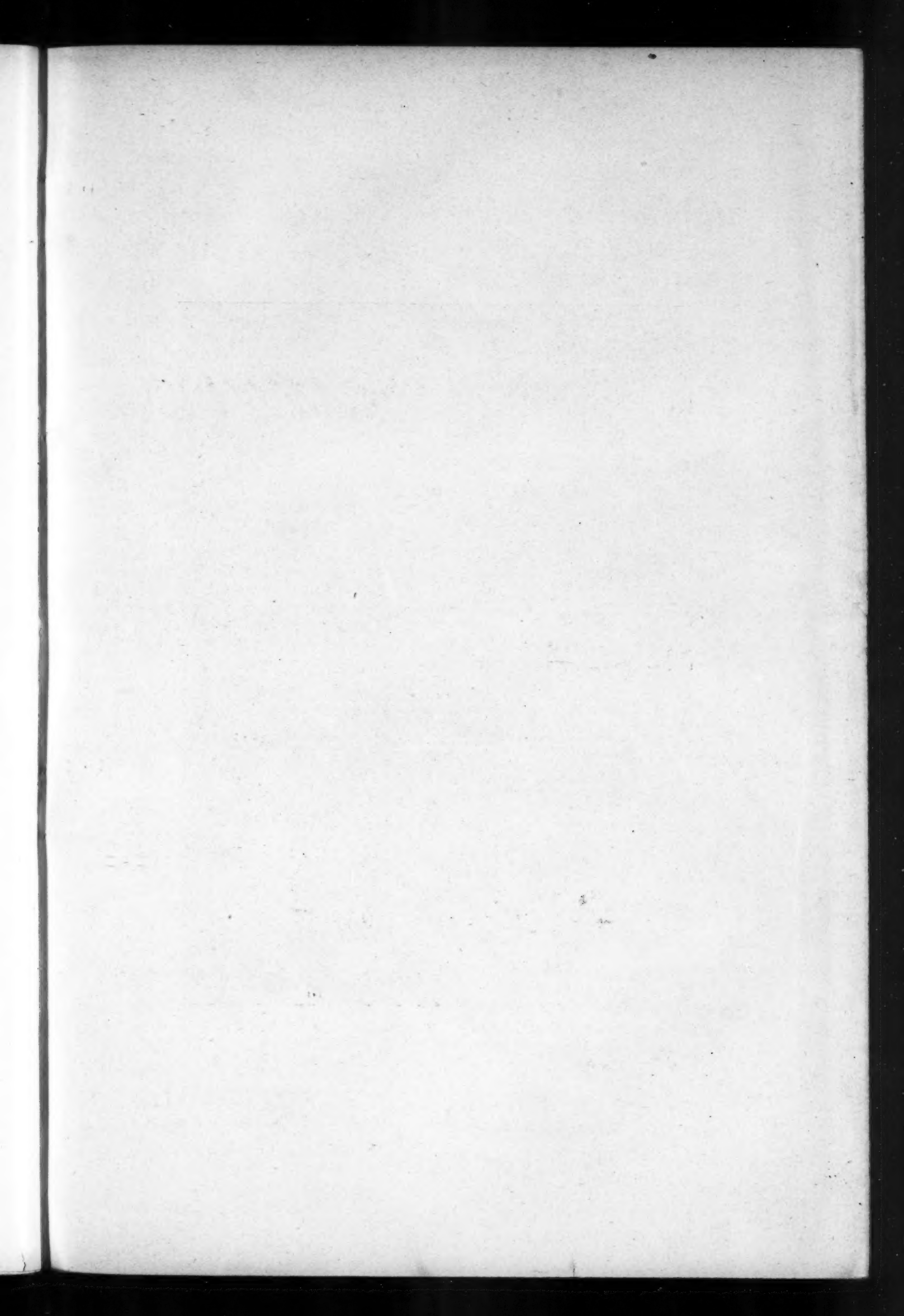


QUARRY WINDOW, LINCOLN CATHEDRAL.

The conclusion to which Mr. Day comes is that the thing to aim at is "simply one's level best." "Let us work in the manner natural to us. If we undertake to decorate a building with a style of its own, let us acknowledge our obligation to it; let us be influenced by it so far as to make our work harmonious to it—harmonious, that is to say, in the eyes of an artist, not necessarily of a *savant*. Evidence of modernity is no sin, but a merit, in modern work. To see how a man adapted his design to circumstances not those of his own day gives interest to work. We never wander so wide of the old mediæval spirit as when we pretend to be mediæval or play at Gothic. True style, as craftsmen know, consists in the character which comes of accepting quite frankly the conditions inherent in our work."

Such an outline of the scope of the main part of the work indicates but briefly the practical scope of the work. It is essentially a study for the craftsman; and one that those engaged in stained glass work should peruse, while it offers an incentive to others to find in the revival of the art an outlet for conscientious talent in one of those rare fields where competition has yet to run wild. Mr. Day also treats of the progress of design—the design being, of course, largely influenced by the materials in which the work is done. It has developed and expanded with the course of the craftsmanship; in fact, it has sometimes exceeded the range of its legitimate possibilities.

Mr. Day's acquaintance with his subject is emphasised on every page. Not only is that evident, but his love of the delightful mediæval windows is manifest, and he writes with all the ease of an enthusiast and the knowledge of the expert. In the last section are some of the most notable of the two hundred and fifty examples of stained glass with which the work is embellished, and for the right of reproducing a few of which we are indebted to Mr. Batsford. The work is worthy of its author's high repute—in fact, it will increase it. So practically conceived and so conscientiously written, the book will long remain the popular history of coloured glass and an authoritative expositor of design. The illustrations have been most carefully chosen and add a charm to the work, from the perusal of which we rise with most pleasing impressions of Mr. Day's latest service to the cause of Art.







ELY CATHEDRAL FROM THE MEADOWS.

## Churches in South West France.



THE CATHEDRAL OF PERIGUEUX—SOUTH FRONT.

### ON SOME CHURCHES IN SOUTH WEST FRANCE BY REV W S DIXON MA

THE magnificent Gothic Cathedrals of Northern France—Amiens, Rheims, Chartres, Bourges, Notre Dame at Paris and others—attract so much attention, that the examples of Romanesque and domical Churches have perhaps hardly received at the hands of travellers the attention which they deserve. It is proposed in the present article to call attention to some Churches of this latter kind in South-West France—Churches which, though very different in appearance from the Gothic Cathedrals of the North, are yet, in their own style, not only historically interesting, but pretty and attractive, and well deserving of examination and study.

A few preliminary remarks may be useful. Let it be borne in mind that in the eleventh and twelfth centuries the Christian Ecclesiastical Architecture of Europe was divided in the main into two kinds, the Romanesque style prevailing in the West and the Byzantine in the East. By Romanesque we understand generally the round-arched basilican

style; by Byzantine, that by which the ground plan is a square or a Greek cross, and the roof an arrangement of domes. But, owing partly to the intercourse between East and West induced by the Crusades and partly to causes mentioned below, Byzantine elements found their way into the Romanesque Architecture of the West generally in such decorative details as the carving on capitals, zigzag ornaments, and shallow moulding; while in the South-West parts of France, especially, are to be found Churches of domical construction, seemingly suggested by the Byzantine style which prevailed in the East, though not always identical in structure. On the origin of these Churches there has been some difference of opinion. Fergusson writes:—"We find a domical style of roof used without hesitation as if *long indigenous*." Thus some have regarded them as Basque productions. But they have also been thought to be due to the settlement of refugees from Constantinople in South-West France in troublous times. The fact seems to be that there is a group of Byzantine Churches in these parts partaking of Byzantine features in their structure in very *different degrees*, from Périgueux downwards, the most prominent of these features being the use of the domical



RUINS OF THE PALACE GATES, BORDEAUX.

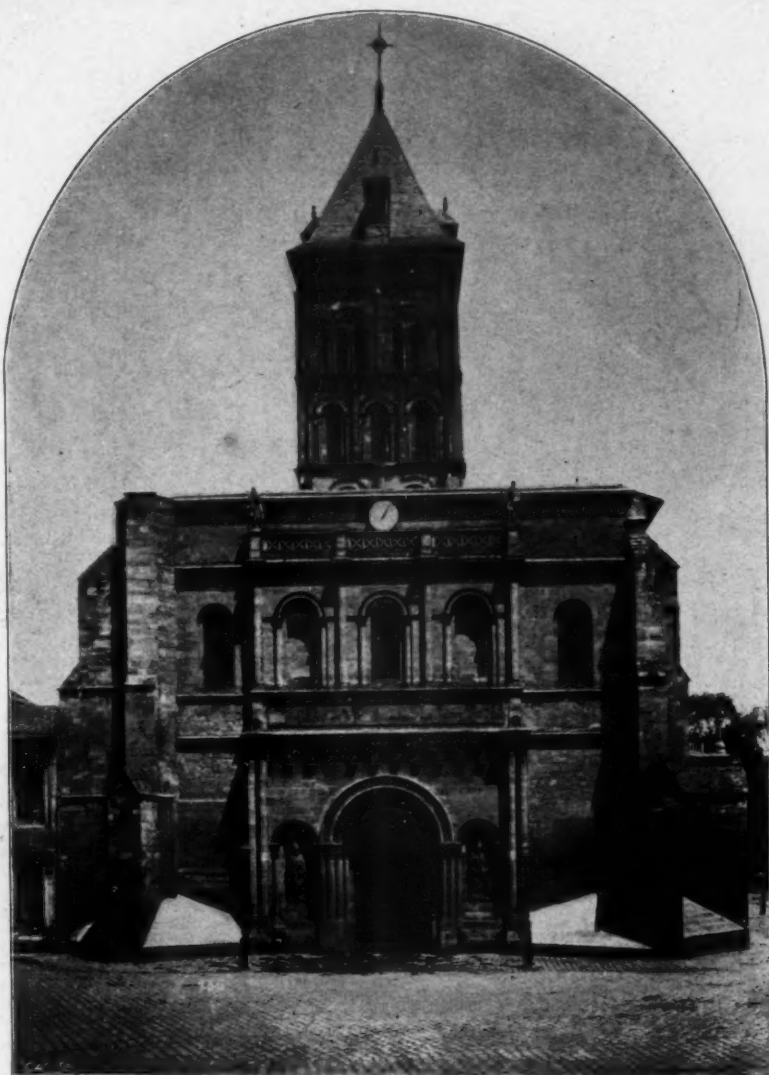


## Churches in South West France.

vault. Now it so happened that about the time of the settlement of strangers from Constantinople, who joined the masonic lodges in France, a difficulty had arisen owing to the frequency of conflagration, as to how best to substitute roofs of masonry for those of timber in Church building; and thus the Eastern solution of the problem (viz., the use of domes and

and generally no Aisles; of these we shall notice some examples.

The traveller who visits Poitou, Aquitaine or Guyenne, Gascoyne, with some interest in the history of Ecclesiastical Architecture, will thus find chiefly two classes of Churches of the tenth to twelfth centuries to command his attention; firstly, a



W. FAÇADE OF THE CHURCH OF ST. SERVIN AT BORDEAUX.

pendentives) was given the first trial in the case of Perigueux A.D. 984. Some Churches followed the example, but by no means all. Towards the end of the eleventh century the plan of placing a tunnel vault over the basilica was developed and associated with the Romanesque style; and yet there still continued to be built Churches of basilican plan and of other Romanesque features, but with domical roofs

style of slightly-pointed arch and domical roof; and secondly, a style of round arch and either tunnel or unribbed quadrupartite vault. The former is called in guide books Byzantine-Romanesque, because it has some features of both styles; the latter is called Later Romanesque, or (as by Fergusson) tunnel-vaulted Gothic. The best example of the former is the Cathedral of Peri-

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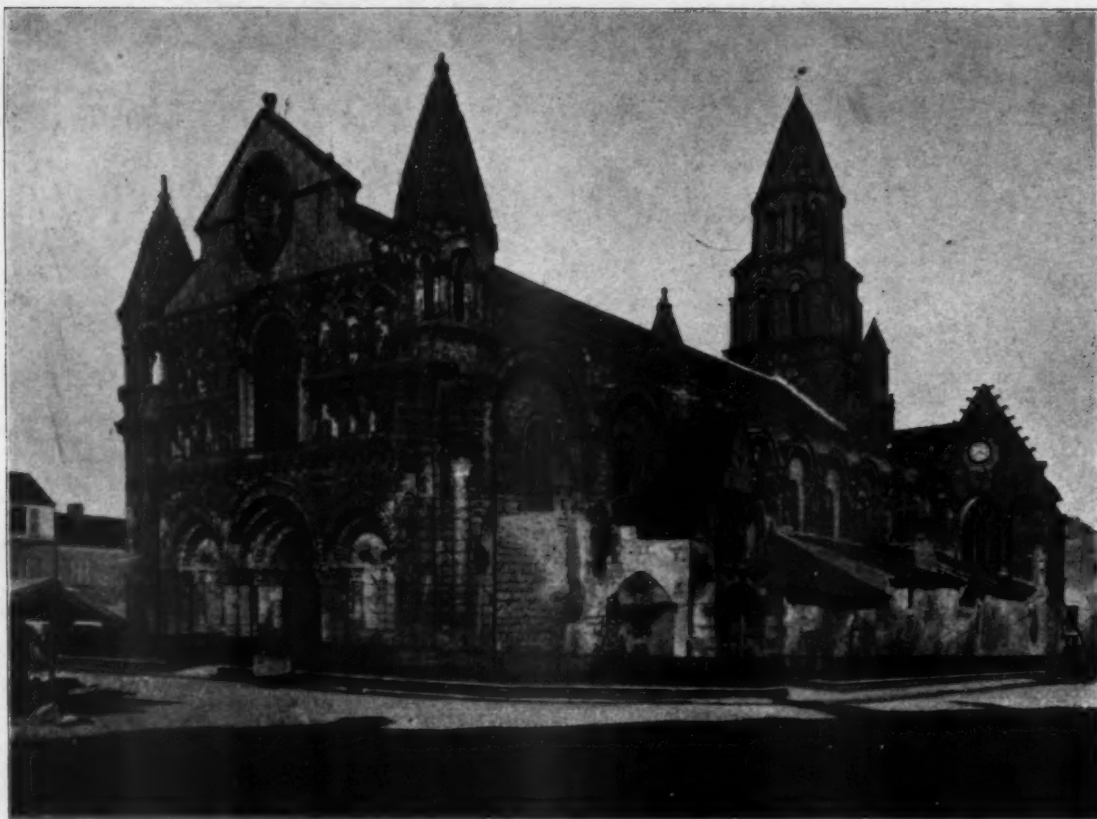
gueux, and of the latter the Church of St. Servin at Toulouse.

But, in addition to this rough division into two classes, the following features in the district will invite notice:—the elegance of some of the Romanesque façades, the several examples of detached bell-towers, the presence of the chevêt arrangement in some French Romanesque Churches; and there will be incidental allusion to examples of the Pointed style.

Now let us suppose the traveller to have spent his

in the district of the Pyrenees, he will do well to look out for the Romanesque Church of the village of St. Savin in the neighbourhood of Pierrefitte, and the commanding position of the Gothic Church of St. Bertrand de Cominges, between Montrejean and Luchon, with its interesting Romanesque Cloisters. On the return journey he should stop at Toulouse, Cahors, Souillac and Perigueux, if not already seen. From these towns he may collect enough for one holiday, at least.

We propose now to classify the most interesting

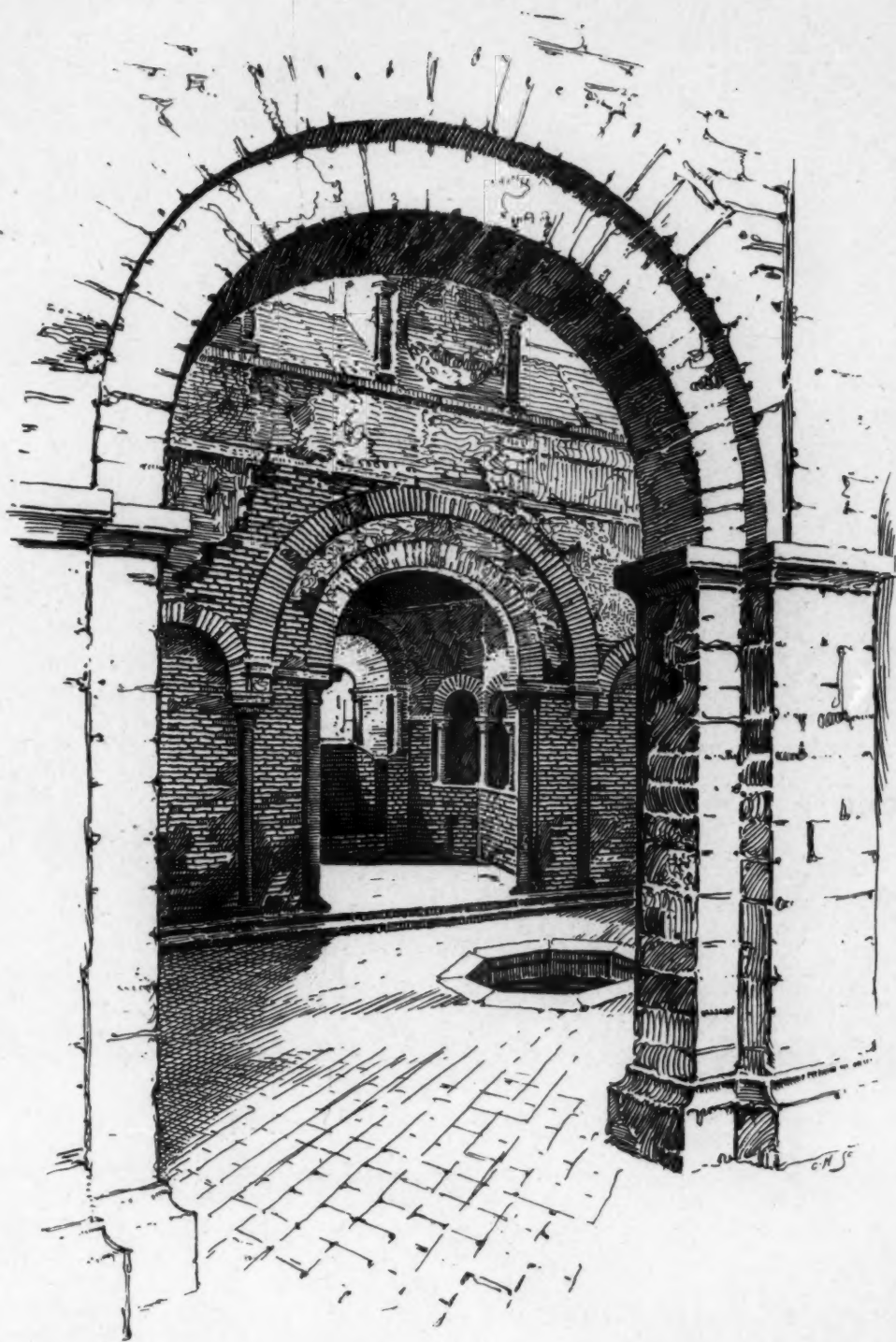


EXTERIOR OF NOTRE DAME, POITIERS.

night or two in Paris, and to be proceeding southwards to the French Pyrenees: at what places may he advantageously arrange to stop, on the outward and return journey, for the examination of these buildings? He may begin with Poitiers, a quiet town of mediæval appearance and rich in ecclesiastical remains; may pass then to the picturesque situation of Angoulême and its Cathedral; some valuable additions to his observations may next be gathered in Bordeaux; Perigueux he may take either by a détour between Angoulême and Bordeaux, or on the return journey from Toulouse. Arriving

Churches in the towns named, and to make a few remarks about each under its proper heading. There will be, firstly, a famous example of the Christian-Roman style (*le style Latin*), Primitive Romanesque; secondly, the Churches with domical roofs; thirdly, the Romanesque Churches with plain apsidal termination at the east end; and, fourthly, Romanesque Churches with the chevêt arrangement at the east end—the transition Romanesque.

Under the first heading is the Temple of St. Jean at Poitiers, recognised as a Baptistery of the fourth century, restored with additions in the seventh and



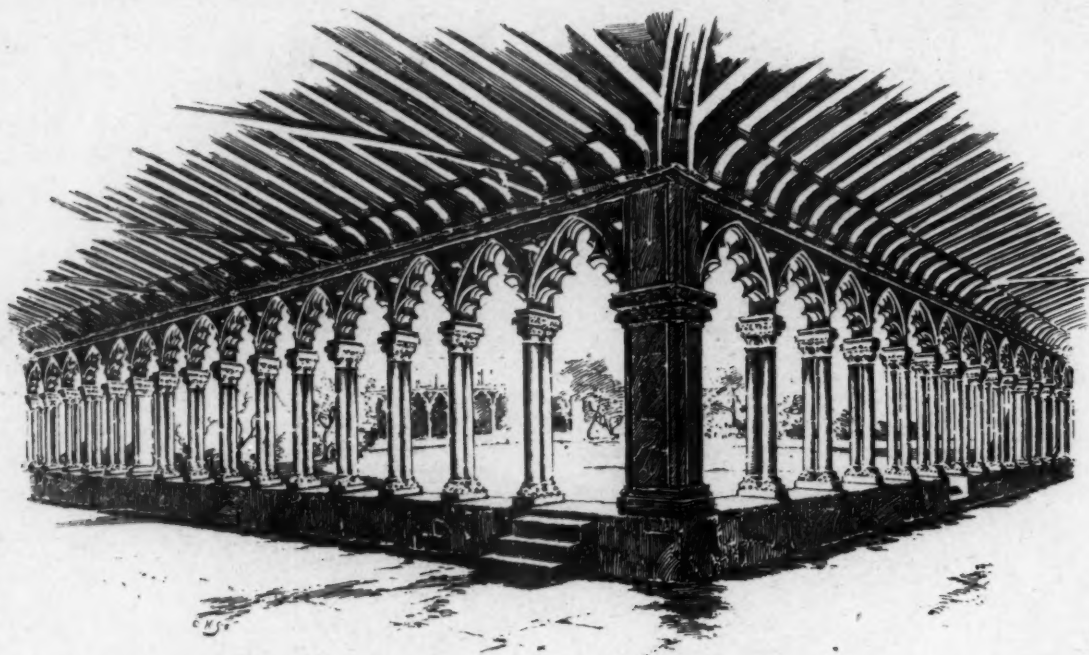
INTERIOR OF THE TEMPLE OF ST. JEAN, POITIERS.



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twelfth. It will be seen by the illustration that it stands below the level of the street, above which the semi-domes of the Apses at each end of the oblong just shew. The small circular windows of the façade were, before the restoration, upright round-arched lights, but have been bricked in. Characteristics of the style are the horizontal lines of brick, and the window arch formed by separate voussoirs; notice, also, the Classic pediment with moulded cornice and modillions, and for surface decoration the flattest pilasters and small pointed pediments. The view of the interior shews the centre of the ground floor (at which stood the font), one of the Apses, the brick-work of the arch and wall, and the now circular lights, which run round the building.

the western Towers of some of the Romanesque Churches. The eastern arm is prolonged into a Romanesque Apse. In the interior the domes are seen to rest upon pendentives and square piers; the arches were originally slightly pointed, but have been, in the reconstruction, replaced by circular arches, as in St. Mark's. An Aisle passes all round the three arms (north, west and south) of the Greek cross, between the outer wall and the square piers. The termination of the north and south arms is apsidal. The rest of the inner wall presents a flat surface broken only by windows. The absence of all incrustation and wall-colouring gives a cold appearance to the interior, although it appears vast and spacious. It has been said above that this



THE GREAT CLOISTER—MUSEUM, TOULOUSE.

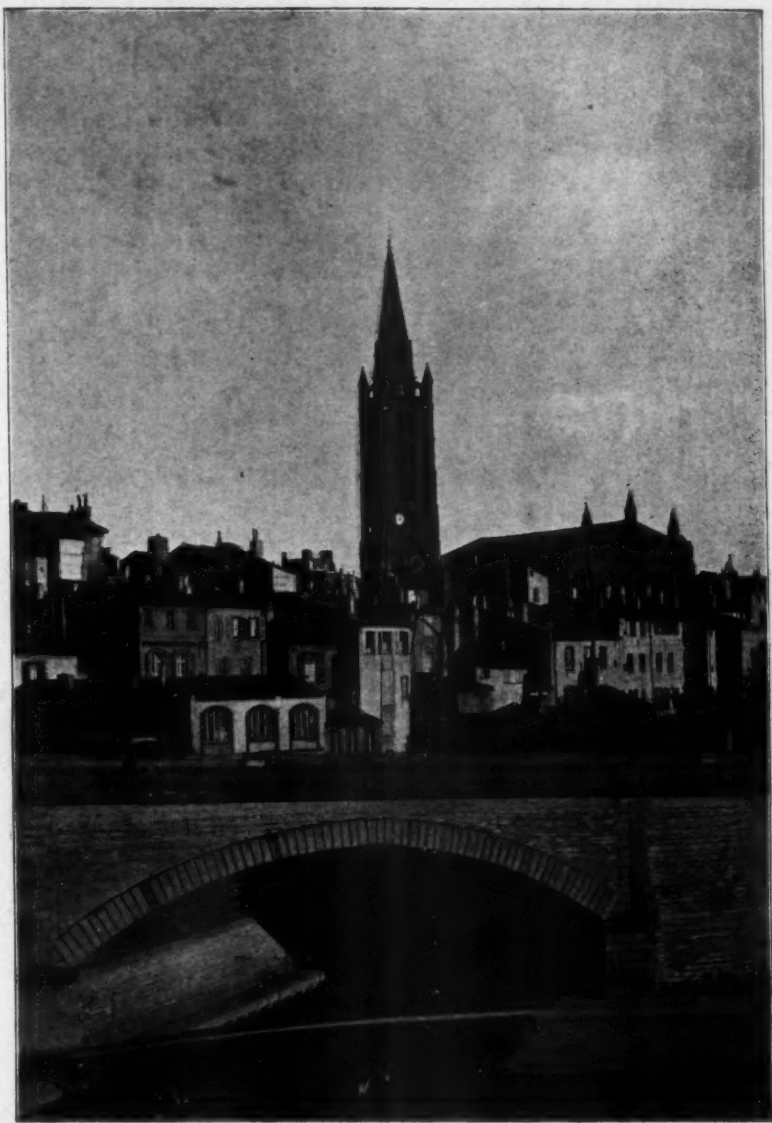
Of the group of Churches with domical roofs, the most important is that of Perigueux, A.D. 984 to 1047, as originally built, though now, alas! a modern reconstruction on the old plan. Like the Church of St. Mark's at Venice, it is built on the ground plan of a Greek cross with five domes, one central, and two at the ends and two at the sides of the central dome. It is difficult in the streets of the town to get a good view of all the five domes at one time, but they may be distinguished from the high position of the promenade Cours Tourny. Each of the domes is surmounted by a cupola, and there are also cupolas at the angles of the squares, above which the domes rise. All have the fish-scale ornament, which we shall notice on the cones of

Church differs somewhat from Byzantine Churches generally. It differs from the type of Church represented by St. Sophia, of Constantinople, in that, while in the latter Church the vaulting arrangement consists of semi-domes mounting up to the central complete dome, in the case of Perigueux there are five complete domes. And again, St. Mark's at Venice, and St. Front's at Perigueux differ from some other Churches of hemispherical domes, in that the four domes are placed at the sides and ends of the central domes, and not at the angles, as is the case in very many of the Eastern Churches. At the south-west angle of St. Front is a Byzantine Tower of the eleventh century (placed over the remains of an early Basilica), and now undergoing reconstruction.

## Churches in South West France.

We shew a view of the interior of the Church of St. Etienne, in the old town of Perigueux, a domical Church, originally of the same period as St. Front, but with only two domes now remaining. There is Romanesque arcading on the side walls of the interior ; and there are no Aisles, as is frequently

been made : it compares favourably with that of Notre Dame at Poitiers. In both cases the cones upon the western turrets are of Byzantine character. In the façade at Angoulême, under the central archway below the gable, is a Christ in Judgment, surrounded by the symbols of the four Evangelists, a



TOWER OF NOTRE DAME LA BLANCHE, TOULOUSE.

the case with the Churches of domical roofs and oblong plan in South-West France.

As was stated above, the degree of Byzantine predominance in this group of Churches varies. The Cathedral of Angoulême, of domical construction, possesses one of those elegant Romanesque façades (eleventh century) to which allusion has

well-known arrangement ; other external features of note are the large central dome, and the handsome Romanesque Tower over the North Transept, in six stages. The interior of this Church consists of a Nave without Aisles, surmounted by three cupolas (eleventh century), a Transept with large central dome, and a Choir with apsidal termination (both



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of twelfth century). Each dome in the Nave is supported by large slightly-pointed arches with pendentives, forming three large bays in the walls, which are filled in below by Romanesque arcading and above by windows, two round-arched lights in each of the two more easterly bays on each side, and a single geometrical window in those at the west.

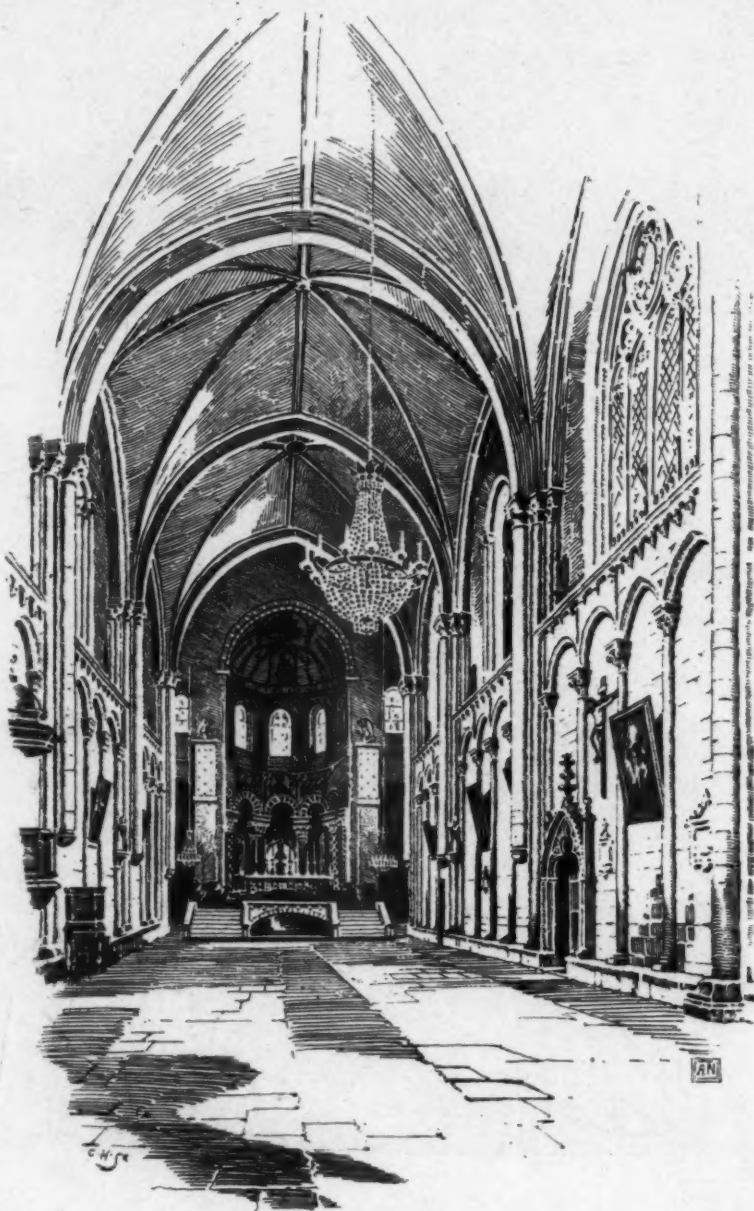
At Cahors, a town in Guyenne, which would be passed on the return journey between Toulouse and Limoges, the Cathedral, originally of the eleventh century, has two large domes constituting the roof of the Nave: there are no Aisles. Each dome is supported on four slightly-pointed arches, of which the side pairs are subdivided into two arches each, thus making four arches on each side of the Nave. In the Choir Gothic work has been superimposed upon Romanesque; arches slightly

with domes, apse, semicircular apside and also a Transept.

Such are some of the more important examples of that group of Churches in South-West France, which are constructed mainly on the domical principle. Where there is not the complete Greek cross, the

general plan seems to be as follows:—A broad Nave with no Aisles, roofed by two or three domes, and with slightly pointed arches; where there is a Transept (as at Angoulême) there is a dome at the crossing; the east end is apsidal, but with no chevêt, the ground-plan basilican. In view of the contemporary history of Southern Europe, it would appear almost certain that Byzantine influence was brought to bear upon the construction of many of these buildings.

We pass now to the early Romanesque Churches. The Church of Ste. Croix at Bordeaux, dating



INTERIOR OF THE CATHEDRAL, ANGOULEME.

pointed. In the exterior, at the west end, is a massive rectangle, forming a narthex; the façade is poor. At the east end, one central apse, and two apsides, north and south. At Souillac, a little north of Cahors, is a Church of the twelfth century, very similar to that just described,

mainly from the eleventh century, shews another of the Romanesque façades, to which allusion has been made; though inferior both in interest and symmetry to those of the Cathedral of Angoulême, and of Notre Dame at Poitiers. It would appear to have undergone frequent alterations and additions. There



## Churches in South West France.

is one of the conical turrets so frequent in this district. In the interior is some light Romanesque work, and part is Gothic.

A Romanesque Tower of simpler character and more primitive style is to be seen in that of St. Portchaire at Poitiers. Compare the plain archway of the Porch with the many orders of the central doorway of Ste. Croix.

The Cathedral of St. Bertrand-de-Cominges, situated on an eminence in the country between Luchon and Montrejean, in the Hautes-Pyrenees, though in the main a Gothic building, supplies excellent remains of Romanesque Cloisters of the eleventh century. Rough masonry, small but substantial round arches resting upon massive sculptured capitals, each of which surmounts a pair of disengaged shafts. Once on each side of the Cloister four sculptured figures supply the place of the shafts. These capitals have rectangular abaci, and the sculpture upon them represents tulip

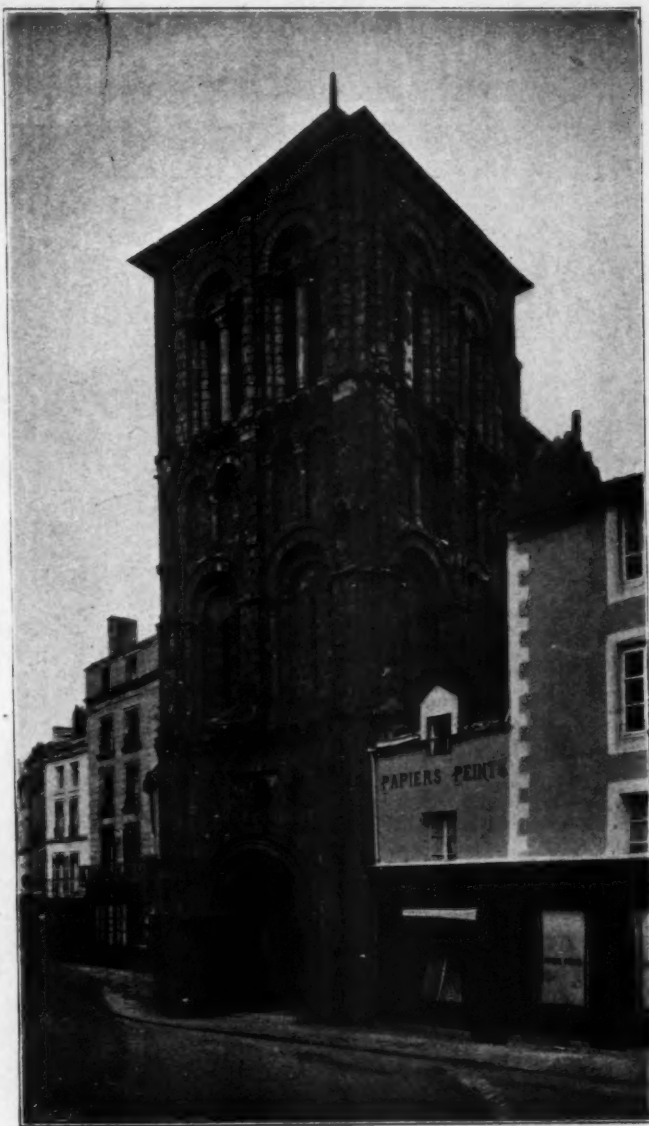
leaf, acanthus, zigzag, or animals, and is in red sandstone. The West Portal of this Church is Romanesque of the same date as the Cloisters and has a doorway of three orders, with sculptured pediment and lintel, and curious work on the capitals.

In the Gothic interior, early Second-Pointed about 1300, is a fine Rood Loft and Choir screen of Renais-

sance woodwork, part of which is a carved Jesse-tree, forming the side of the decanal stall.

From Montrejean Station to Pierrefitte is less than sixty miles by train. About two miles by road from Pierrefitte, the valley opens out into a semicircular plain with amphitheatre of hills; at the head of this

stands the village of St. Savin, containing a plain but interesting Romanesque Church, presumably about 1100 A.D. The unpretentious façade has a doorway of four or five orders of round arches, pediment and capitals sculptured. The walls of the Nave externally have buttresses of slight projection surmounted by a corbel table, above which are small circular windows. The Transept is shallow. The south side has a shouldered arch with pediment. The windows to the Central Apse at the east end are fitted with capitals of rich sculpture; there are small Apses on the east side of the Transept. An octagonal Tower is at the intersection of Transept and Nave. In the



TOWER OF ST. PORTCHAIRE, POITIERS.

interior, the Nave shews two large bays as arcading on each wall, a plain cylindrical roof, no Aisles, flat buttresses and circular windows. The Apses of the Transept are flanked with shafts having capitals with scroll moulding.

The Church of St. Sernin at Bordeaux has some interesting Romanesque work. The South Porch

## Architecture.

contains some enormous capitals of massive sculpture, the carving being of animals, birds and foliage. The arches of the Nave rest on short, thick pillars, circular and with no capitals. The view shewn is the west façade with Tower, of eleventh century Romanesque, but masked now by the modern Porch. Parts of the Church are Gothic.

The Cathedral of Bordeaux (St. André) has a Nave with Romanesque arches (eleventh to twelfth centuries) and no Aisles. It was originally roofed by three domes; the present roof of intersecting arches being substituted in the thirteenth century. The Choir is Second-Pointed Gothic with Aisles, Side Chapels and chevêt. In the North Portal its towers and steeples remain, but in the South Portal the steeples are wanting; handsome buttresses to the Nave. The Church is said to be the finest Gothic Church in the South of France. Close to the Church, but separate from it, is a large Bell Tower with steeple. The Gothic Church of St. Michel at Bordeaux, with three Portals, also has this detached Bell Tower, built at the end of the fifteenth century, but the steeple and buttresses round the base are modern.

Before leaving Bordeaux we may notice the ruins of the west entrance of the Roman Amphitheatre, said to have been built by the Emperor Gallienus about 260 B.C.

Turning now to Poitiers, the Church of Notre Dame-la-Grande is probably the most remarkable in the South of France among the Romanesque Churches of plain apsidal termination. This distinction it owes chiefly to its Romanesque

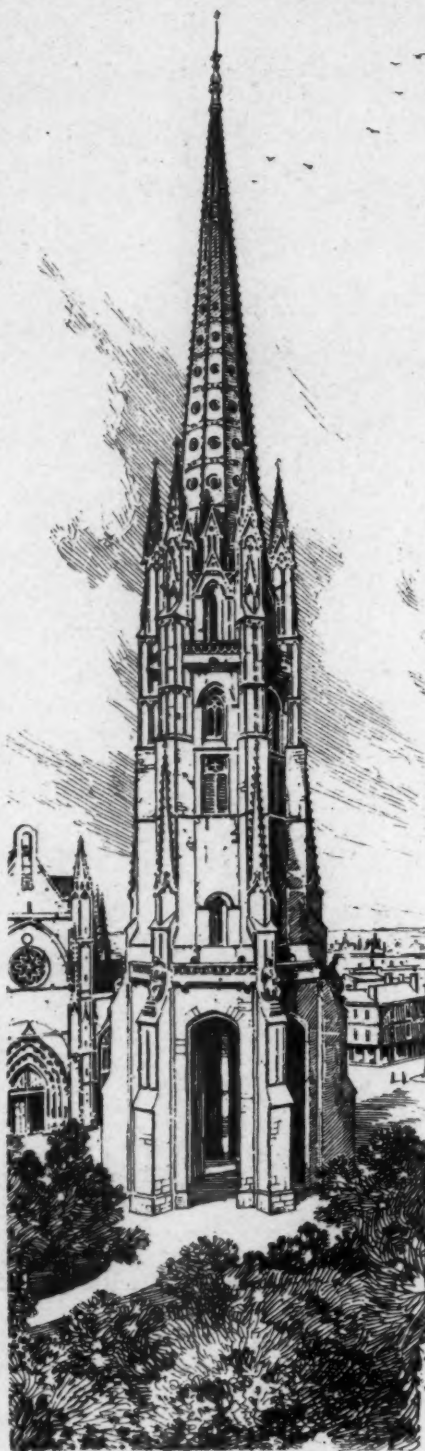
façade, flanked by turrets with conical tops and fish-scale ornamentation. The chief features of these

Romanesque façades in the South of France are extreme richness of sculpture, corner towers and a pedimental gable. In the present case the Central Portal has four orders of round arches and the side portals contain each two circular arches of blind arcading. The Church has also a good Romanesque Tower, in stages, surmounted by a conical top, as at Angoulême. The interior has Nave and Aisles, the latter continued round the Choir; there is no Transept. The Nave has five bays with very narrow arches, high in proportion, and a barrel vault, supported by transverse arches from pier to pier. The Aisles are narrow with groined roof. The capitals in both mostly have volutes. In the Choir the arches are slightly stilted and the capitals larger.

The Cathedral of St. Pierre at Poitiers has a Romanesque façade with portal and stunted towers. It was commenced by Henry II. of England. The Tower, which belongs to the Transitional period of the second half of the twelfth century, terminates squarely. The Nave, of Plantagenet Gothic style, gains in perspective from the fact that the width of the Nave and Aisles is lessened and the arches lowered towards the Choir.

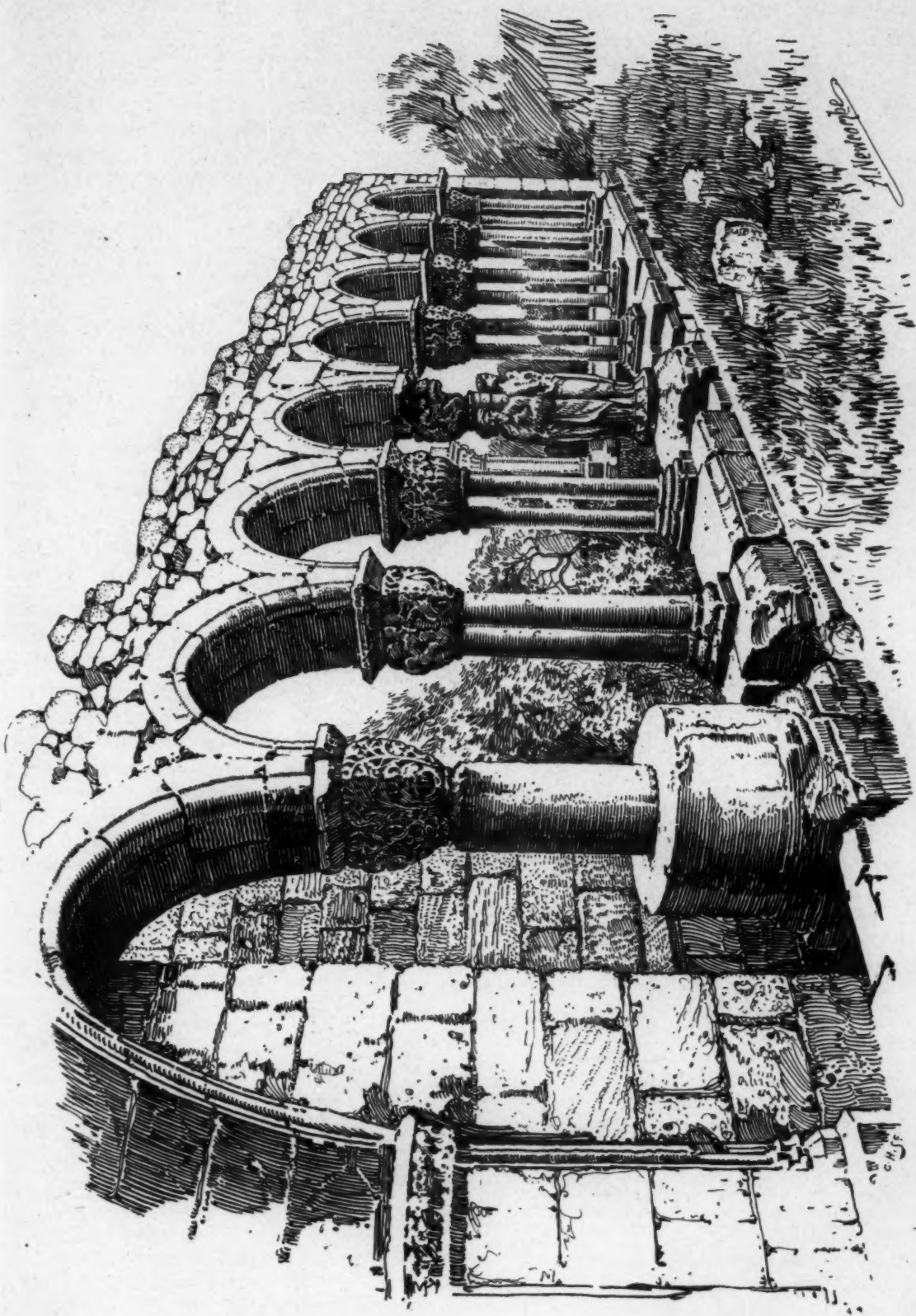
Before leaving Poitiers we may pass to the last group of our subject, viz., Romanesque Churches with the chevêt arrangement at the east end. The Church of St. Hilary at Poitiers, which stands in a prominent

position in the western outskirts of the town, has six ApSES at the east end, one attached to the



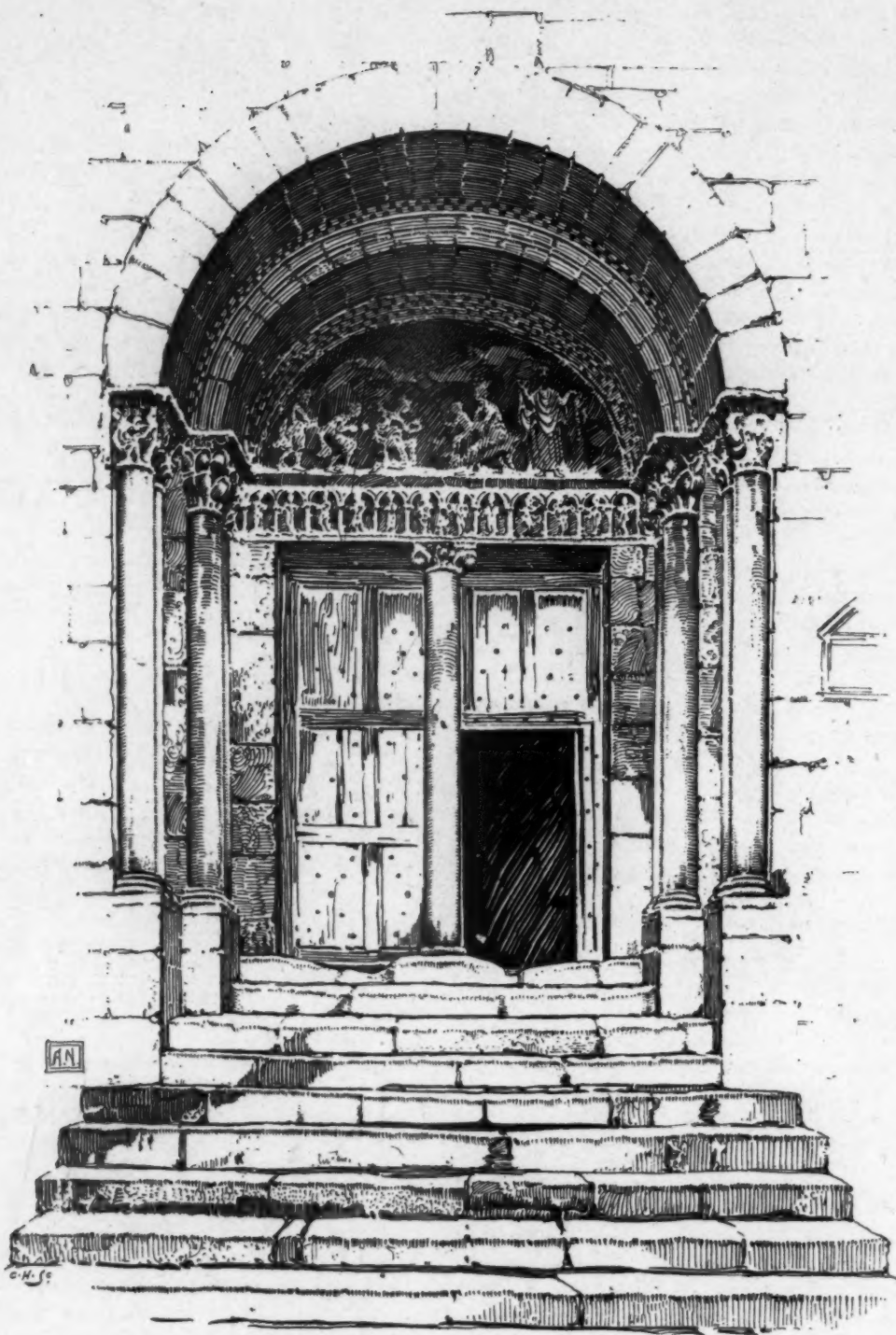
THE TOWER—ST. MICHEL, BORDEAUX.





ROMANESQUE CLOISTERS OF ST. BERNARD DE COMENGES.

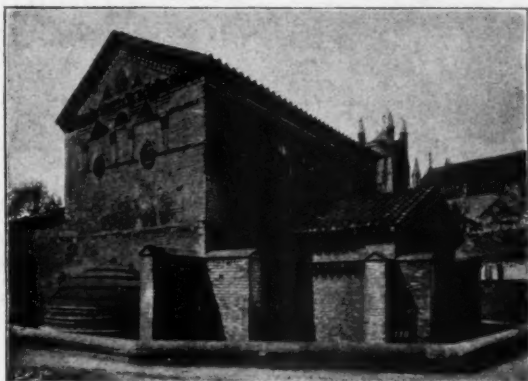




WEST PORTAL, CATHEDRAL OF ST. BERTRAND DE COMINGES.

## Churches in South West France.

wall of each Transept and four round the circular termination of the Choir. The interior contains a Nave and six Aisles, three on each side of the Central Aisle; the pair immediately adjacent to the Central Aisle being made of the same roof altitude as the latter, by means of superimposed arches; the two outer pairs of Aisles are "lean-to" and formed by the subdivision of large arches. Each bay of the Nave consists of a large arch combining two smaller ones, and surmounted by double Clerestory windows. There is some good sculpture on the capitals. The distinction between the plain apsidal termination and the chevêt in the Romanesque style is thus described by Fergusson: "The Romanesque Apse is a simple niche or semi-dome," or, "a solid semi-cylinder surmounted by a semi-dome." "In the chevêt style a semicircular range of columns is substituted for the wall of the Apse, an Aisle is bent round them, and beyond the Aisle three, five or seven Chapels open out into it." This is more clearly seen in the case of the fine Church of St. Sernin at Toulouse, the east end of which is particularly interesting. There are five apsidal and four transeptal Chapels. The Choir was built about 1100, the Nave and west façade about 1200; the Tower, "one of the best central objects which France possesses," is built in five stages of diminishing octagons, of which the three lower ones are of the age of the Church, while the two upper ones have the triangular arches of the Tolosan style. The whole Church was thoroughly restored by Viollet-le-Duc. The western façade is unfinished. In the interior there are twelve bays between the west end and the Transept, but three of them are enclosed in the Choir proper. Two Aisles on each side of the central run all round the Church. The centre Aisle has a barrel roof; the side Aisles plain quadrupartite without ribs. Above the pier arches is the Triforium, the passage of which forms the roof to the side Aisles. There are no Clerestory windows to the Nave, but small circular lights in the outer walls of the Triforium passage throw light into the body of the Church; each bay of the Triforium is divided into two by twin shafts; there is an Aisle to the Transept.



TEMPLE OF ST. JEAN, POITIERS.

This Church is built of red sandstone externally, and internally of stone. There is good Romanesque work to be seen in Toulouse, and also some Renaissance work, as witness l'Hotel de Pierre, here shewn.

Red brick is much used in building. On the whole, this town may be described, as regards its Architecture, as Romanesque, Renaissance and Red. The Church of Notre Dame-la Blanche has a fine Tower with flying buttresses to pinnacles. The Cathedral has a wide aisleless Nave, like that of Bordeaux, with internal buttresses, built solely with a view to the convenience of the congregation; it is remarkable for a want of uniformity of orientation between Choir and Nave, the two meeting at a slight angle. There is a good rose window, of thirteenth century, in the façade, containing good stained glass; the rest of the façade is somewhat shabby. It remains only to notice the beautiful remains of Cloisters

(fourteenth century) in the Musée des Beaux Arts at Toulouse, belonging originally to an Augustine Convent. There are the twin shafts of frequent occurrence in Languedoc; but in place of the thick round arch of the Cloisters of St. Bertrand de Cominges (see above) graceful trefoil arches of Moorish appearance. The sculpture on the capitals is often exquisite, with an absence of

conventionality; foliage plentifully entwined around persons and animals represented in natural action.

Thus (to recur to the remarks with which we prefaced this article), when we get into South-West France, we have left behind us the glory of the French Pointed style; of Gothic work there is nothing here to be compared to the giants of the North; but enough, perhaps, has been said to shew (with help of the illustrations) that the Churches here have their own peculiar interest, that they speak of their own age and of the circumstances under which they were built, and contribute to that enthusiasm for the union of Religion and Art, to which the mediæval ecclesiastical Architecture knew how to give most emphatic expression, and which certainly found suitable embodiment in the Romanesque and domical Churches of this part of France. They remain to tell a wonderful story and to present wonderful examples to modern Architects.



## Architecture.

### WITHIN CELESTIAL DOORWAYS BY L B STARR

If you were to ask a Chinaman why the geomancer must be consulted with regard to the site of a new house as well as for the location of a burial place, he would, in all probability, answer you, "that b'long olo custom," without in the least realising that sumptuary laws are laid down in the Book of Rites, which declare not only *where*, but *how*, a house shall be built, and even how it shall be decorated and with what colour its exterior be painted.

The concentration and crystallisation of the wisdom of ages have come to him in the form of old custom, and that satisfies him; so when the home has grown too small for the various families which gather in patriarchal fashion under the same roof-tree, the new householder lays the foundation of a new dwelling in strict accordance with the advice of the geomancer, who follows an "olo custom" in selecting a spot where the garden and the windows of the zenana may face the south, and who plans the height of the house and windows so that they may neither overlook those of his neighbour nor be overlooked.

Having complied with the necessary requirements in these matters, the Chinaman is allowed a free hand in the arrangement and decoration of the interior of his buildings, for a home in the Dragon Empire is a "motley group of neat cottages and very elegant summer houses."

The only break in the barrack-like appearance of the high walls which surround the buildings and face the street are the ornamental gateways or front doors, which are carefully kept closed most of the time. The doors are guarded by two paper pictures of hideous household gods, who are supposed to be able to drive away the Ki, or evil spirits, with which even the best educated Chinaman believes the whole ether to be peopled.

To provide against the weakness or inability of the "gods of the door" who may not, after all, have the power to drive back the demons should they insist upon entering, there is erected a high screen wall just inside the doorway, which shuts out a view of the interior and blocks the entrance; this causes those who enter the house to do so by a winding way. Demons are supposed not to be able to travel by any but a straight path, so to prevent the entrance of such Ki as might have the power to overcome the guardian gods, this wall or screen is built, which it is believed will effectually bar the way.

As a last resort, to make further progress impossible, doors and windows are never placed opposite

each other, nor is there left any direct passage way through the houses or from one to another.

Having traversed the devious way supposed to be impossible to the spirits, we pass the screen—which, in many cases, is highly ornamental, in others consists only of a plastered wall—and find ourselves in a courtyard, which is an indispensable adjunct to all houses; occasionally this is laid out with flowering plants and shrubs, rockeries and miniature waterfalls, but more often it is simply flagged with paving stones.

On either side of the door are rooms usually occupied by servants—men on one side, women on the other; in front of us is a building containing a reception room, and frequently the kitchens, for curiously enough the latter are almost always found in the front of the house. The main building faces the south and occupies the second court, with a wing on either side, each wing having a private gallery or verandah running along its length, to admit of trades-people and visitors reaching their objective point without entering the private rooms of other members of the family. The parents occupy the main house and children the wings. If there are grandparents, they are provided with a house or houses beyond the wings, or sometimes the wings and verandahs are lengthened to meet their wants and those of the married sons. The sleeping apartments stand in a quarter by themselves and seldom form a part of the plan.

Beyond these buildings is the garden, replete with artificial bridges, miniature mountains, dwarfed trees and plants set in glazed jars, resting on earthenware pedestals or ranged in rows along the top of the garden wall. I have seen great stretches of adobe walls running up and down the length of a garden, erected solely for the purpose of furnishing a resting place for pots of flowering plants and the stunted trees of which the Chinese are so fond. Each stair in a flight of steps is decorated with two pots of flowers, one at either end; in fact, wherever there is room for a plant there the flower-loving Chinaman has placed one.

Once inside the main buildings, we find the roof beams in plain sight; they are, as a rule, made of fir, which is susceptible of a fine polish; the spaces between the laths are frequently filled with strips of mother-of-pearl. I have seen ceilings made of decorated wooden squares; again, panels of matting, painted with grotesque designs with the five colours known to the Chinese artist, are used. The matting panels are often placed on the walls as well as ceilings, and temporary matsheds are erected for club and race meetings. To one who has not seen them the description sounds crude; still the effect in that atmosphere is wonderfully pretty. In some houses



## Within Celestial Doorways.

the ceiling is lined with decorated squares of white calico alternating with carved wooden panels.

The Chinese, like the Japanese, contrive in everything of this sort to get the maximum result with a minimum of means. A few feet of plain deal timber, a little cheap paint and some mussel shells are the ingredients from which the inside of many a roof is made. The effect gained by the use of these common materials is such as to make the carping

above. The green-roofed pagodas offer a pleasing variety to the eye, and the small bells which are hung about them, giving forth a melodious sound with every passing breeze, are novel and pleasing.

The common building materials are brick, abobé or matting for the walls, stone for the foundation, and brick tiling for the roof. The ridge poles have fantastic decorations of dragons' heads and globes. The corner tile is often ornamented with a design



ENTRANCE TO A CHINESE HOUSE OF THE UPPER CLASS.

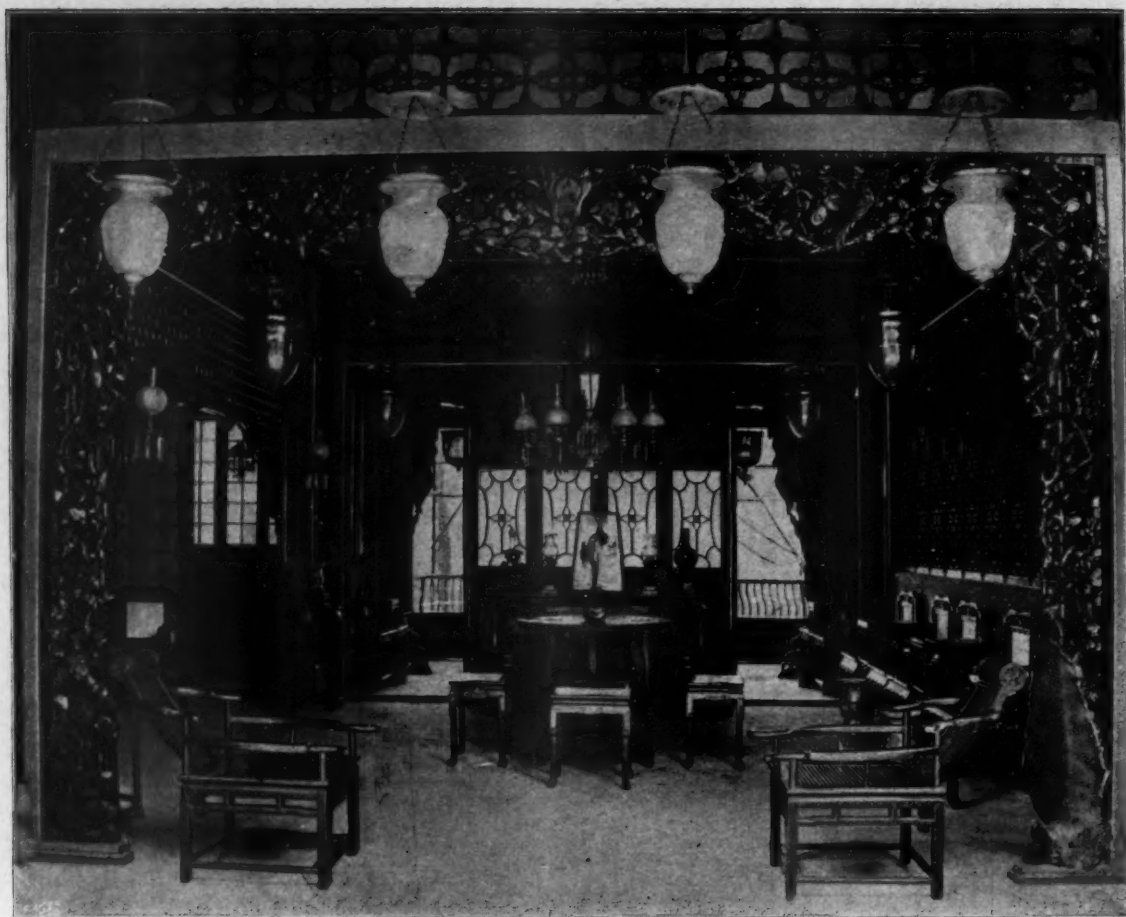
European gaze with wonder, and sometimes with envy.

Roofs are invariably covered with tiles of a semi-cylindrical form, which are so laid on as to give a variety of ridges and furrows. The imperial yellow tiles are only allowed on temples and such houses as are entitled to the use of glazed tiles. The Altar of Heaven, at Peking, is roofed with deep blue glazed porcelain tiles, a passable imitation of the blue vault

which is seen constantly throughout the Orient. It symbolises the dual powers which are supposed to dwell in all matter. The design shews "two similar, conjoined figures, whose outlines may be made by drawing upon the diameter of a circle to directly opposite semicircles whose centres are those of the two radii."

Nearly all the houses have a frieze—I think it might be called—around the top wall, underneath

## Architecture.



A VESTIBULE.

the overhanging eaves. This, in the Palaces of Pekin, is tastefully painted in green and gold, and protected by a netting of copper wire. In ordinary houses this space is painted black or white as a background, and upon this is sketched landscapes, battle scenes, flowers, or grotesque scenes from daily life.

Lanterns hang under the wide eaves near the outer doorway; these are inscribed with the name and title of the householder; they may have been wedding presents, it being customary for the friends of the groom to present him with a pair of lanterns on that occasion to guard his doorway. The name of the family physician is written on the lintel of the door; this advertises him, and enables his chair-coolies to find the house of his patient without enquiring of the neighbours, as that would be likely to bring ill-luck to those who gave information. Street vendors and greengrocers often keep their weekly accounts on the door-posts, thus doing away with the necessity of bills and account books and disputes as to the item.

On the New Year, the Chinese paste five slips of

paper upon their lintels, which is practically asking that Heaven will send them the five blessings. "May Heaven send Happiness" will perhaps be inscribed upon another slip. The door-posts are adorned with plain or gold-sprinkled red paper, making the entrance most picturesque. If a blue paper is seen, that announces that a death has taken place since last New Year's day. In certain places, white, yellow and carnation papers distinguish the degree of the relationship, the same as the arrangement of the window shutters does in Holland.

Strips of red paper, covered with Chinese characters, are framed and hung in the outer vestibule of a house; these, to the initiated, tell the story of literary attainment or other honours gained by the occupant. If perchance he enjoys the highest honour within the gift of the Emperor, it is made known by a yellow card, which is the imperial colour. If an old brass mirror is seen hanging in the hall, then we know that the master of the house fears madness, and has hung out this bit of quicksilvered glass, hoping that it will bring him exemption from the disease.

## Within Celestial Doorways.

The floors of the dwellings of the poor people and those of the middle class are simply beaten earth ; when floors are seen in the houses of the rich, they consist of marble squares laid down, or large glazed bricks. The best houses have flues for fires underneath, by which they are kept warm and dry, but the poor people have no way of heating their apartments, except by the use of small portable braziers.

In North China, where the cold is intense for four or five months of the year, almost all the houses have "kangs," which extend across one end of the room ; they are raised like a dais, about a foot above the floor, with flues for heating underneath. Here in cold weather the family live and sleep, the bedding being rolled up and put away during the day. There is little uniformity of heat, and at night they frequently suffer from cold if the fire goes out, or they are in danger of suffocation if too much fuel is put on.

The centre court, around which the series of buildings is set, is called the "heavenly well" ; this and smaller ones are often covered over with mats during the heat of the summer ; they are so arranged that

they can be opened at night to let in the cool air. As in all tropical countries, much of the family life is carried on out of doors or in the verandahs which face the courts.

The windows, except of very modern dwellings, are of oiled paper, or semi-transparent oyster-shell, artistically wrought in a variety of fantastic patterns ; as may be imagined, these give very little light and no ventilation, consequently the house, during the day, is dark and dull ; but at night, when the numberless picturesque lanterns are lighted, the scene is most brilliant. Round lanterns hang from the centre and other points of the ceiling ; some with flat backs are fastened to the wall, and the others are set upright on tables or stands. The prettiest and most expensive lanterns are covered with white gauze or thin silk, and elaborately painted in various colours with historical scenes or individual characters.

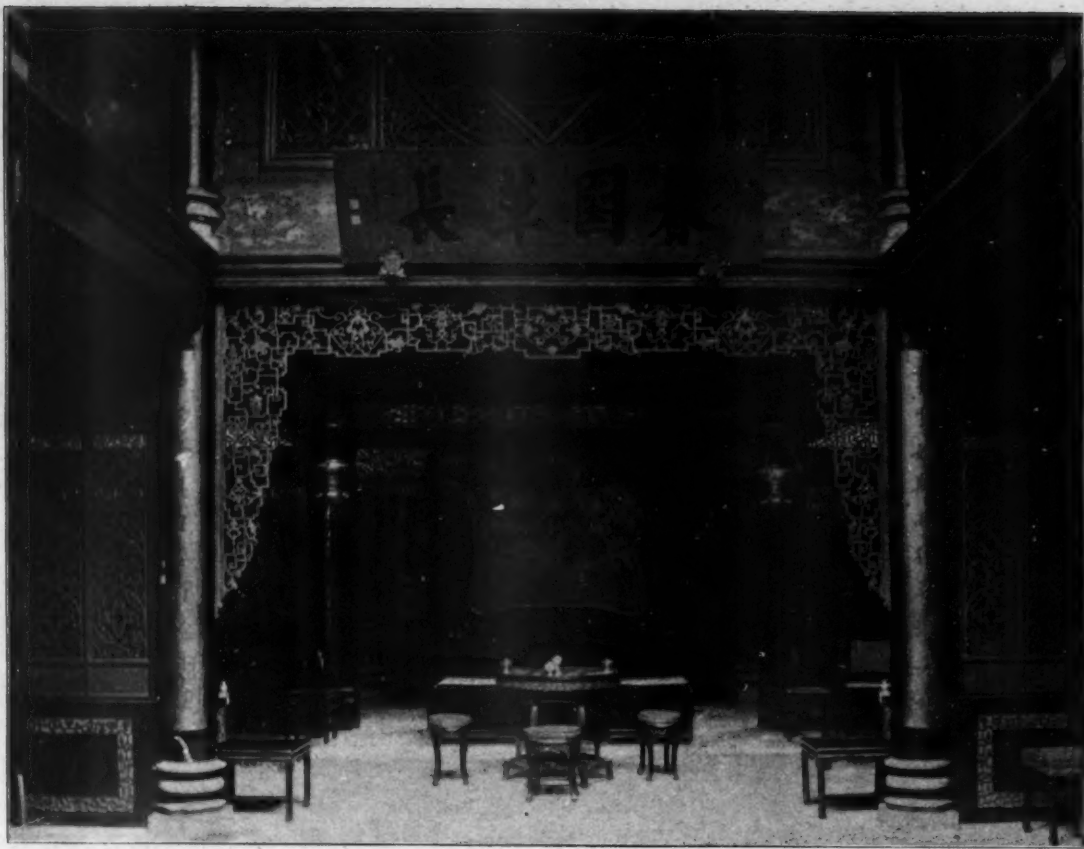
The Chinese constantly use the character for happiness ; it is written on their lanterns and doorposts, painted on their vases, teapots, &c., in a hundred fanciful ways. Semicircular lanterns are hung on the partition of a room, or in some perma-



A SITTING-ROOM AND "OFFICE" BEYOND.



## Architecture.



"HALL" OF A CHINESE HOUSE OF THE UPPER CLASS.

ment place, so that only the front side, that which is decorated, can be seen. There are octagonal ones fancifully painted, with red tassels hanging from each corner; mechanically contrived lanterns which the heat sets in motion; beautifully carved horn lanterns, and some of basket-wood and bamboo.

The Book of Rites, without which a Chinaman can neither be born, live nor die, interests itself in the smallest minutiae of his household affairs. There are laws within its two covers which declare not only the number of *lares et penates* with which he may surround himself, but it also sets the price, within certain limits, which he is allowed to pay for them. The consequence is there is a wonderful similarity in the furnishing and decoration of the houses of people of the same rank or class in society.

The rooms are separated one from another by carved wooden scroll work, which answers to the modern grill and the beautiful *ramas* of Japan. Frequently there are openings made in the lattice for boxes containing books, and occasionally the entire lattice is occupied with scroll work and a quotation from the Classics. This carving, which is

sometimes gilded and sometimes polished, or, again, left in a state of nature with only a coating of wax, gives a very rich and handsome appearance to the interior of Chinese houses.

There are two kinds of this wood-work, the first is heavy carving, and is used largely for panelling walls and for arching doorways in public buildings and the houses of the very rich. The second kind is a sort of open wood-work, like carved lace, which is put into every conceivable place; low deep friezes are set all around a room; doorways are arched with it, and long ornamental strips of it reach to the floor on either side of door and window. The Chinese use screens of lattice work to divide two rooms, instead of folding-doors; the opening is outlined with the beautiful carving; corners are arranged with bands of it; in fact, it is the most frequent, striking and beautiful characteristic of Chinese interiors.

Comfort in their living-rooms, as we understand the word, is unknown to the Celestial. The reception or guest room is furnished the same in all houses, that is, there is always the same number of tables, chairs and couches arranged in the same way, though

## Within Celestial Doorways.

they are more or less costly, according to the wealth and position of the owner. There is always a table upon which is set incense burners, bronze, ivory and other ornaments, standing in front of the couch at the farther end of the room; the chairs which surround the table are square or round seats without backs. The couch is the seat of honour, occupied by the host and his most distinguished guest.

Along the two sides of the room are ranged high-backed, ornamental chairs in pairs, with a tea-poy—light-stand—between each two. Unlike the Japanese and the Manchus, the Chinese have been accustomed to the use of chairs for centuries; those in use a few hundred years ago were so high that the sitter's feet dangled helplessly in the air; even the present Chinese chairs are models of discomfort; they are tall, straight of back, and angular to the last degree. If they were well cushioned and filled with soft downy pillows, an Occidental might find comfort in them; they also have a chair with an adjustable back which, well padded, might be a haven of rest.

Chinese furniture is made of heavy wood stained to resemble ebony. The camphor, elm, pine and

aspen trees furnish cheap materials for cabinet ware. Into the seats of chairs, tops of tables and panels of desks and other pieces of furniture, there is let a porcelain tile, decorated in a variety of designs and colouring, though blue and white predominate; these porcelains, set in a frame of teak wood, are very beautiful and artistic; frequently scroll-work is introduced into the angles and plain spaces of furniture, which adds materially to the richness of it.

Small square and round tables are set in corners and scattered about the rooms for the holding of ornamental articles, of which the Celestials are very fond; copper tripods, bronzes of all descriptions, and curious grotesque ivory carvings. The whimsical ideas and hideous notions of fabled monsters embodied in their stone images, ivories and bronzes shew the national taste.

Some exquisite and artistic ornaments are made of carved roots of plants and gnarled knots into fantastic groups of birds or animals, the artist taking advantage of the natural form of his material in the arrangement of his group. The Celestials love the paintings which are done on what is wrongly called rice paper, and



A SITTING-ROOM OF A "MIDDLE CLASS" HOME.



## Architecture.

they paint a good deal on glass. They have a singular fashion of painting the backs of their looking-glasses, by removing the quicksilver with a steel point according to a design previously sketched, and then painting the denuded portion.

Some visitors complain of the barrenness of Chinese rooms, but to me they are not so. With their beautiful furniture, which to my mind only lacks the element of comfort—and that one may in most cases provide with cushions and pillows—to make it the best, as it is now the most elegant and artistic, in the world; with wonderful carvings and bronzes, fine porcelains and curious paintings, a room cannot be barren. Ink sketches of landscapes, gay scrolls inscribed with some of the choicest sayings of Confucius or Mencius, are suspended from the walls, giving variety and colour.

Upon special occasions all the furniture is covered with strips and squares of red cloth—the colour of joy—and the rooms are scented with “Buddha’s fingers.” These are a kind of citron, almost all rind, one end of which terminates with excrescences, called fingers. When hung in a room they give out a delicious perfume; they are also used at religious festivals.

The Chinese love ornaments of brass and bronze; their incense burners and charcoal braziers are specimens of the most exquisite work; they simply revel in old china, and love their heirlooms of this sort with an intensity only exceeded by their filial devotion. It is only when misfortune overtakes a family that the “foreign devil” has any chance of securing these old treasures; they appreciate to the tenth of a cent the value of each piece. There are in the world no more careful, critical and devoted curio collectors than the Chinese.

The symbolisms of the Celestials are almost inexhaustible; some of them take a pleasant and agreeable form, as when they inscribe a happy emblem in the bottom of the teacup which they offer to a guest. The emblem may be the character *Shou*, which translated reads, “May you live for ever,” or it may be that of happiness or prosperity. If a visitor finds a plate before him with five bats outlined upon it he understands that his host wishes him the five happinesses; if the three fabulous peaches, which require a thousand years to ripen, are sketched upon its surface, he thanks his host for wishing him a long life.

The Celestial superstitions are almost inconceivable to the Western mind. For instance, a well-known writer tells us that even though a man be a devout Buddhist, or a proud Confucianist, he is still more or less afraid of the Taoist priests, or the demons which they are supposed to control. So when he has completed a new dwelling-house and the family

goods have been transferred to it, he invites a Taoist priest and his acolytes to come and drive out the Ki, before the family shall take up their abode in it.

They come by night, bringing bells and gongs, and set up a fearful din of incantation; they put oil into an iron pan, heat it to boiling point, hang it by its ears on a trident, throw alcohol upon it to increase the blaze, fume and smoke, and thrust it into all the corners of the rooms. At the same time bayonets and pitchforks are driven through the air, and the priest loudly announces the name of the true owner of the premises, and declares his authority to expel all invisible inmates. When the demons have been chased outside the town, the family, in the early morning, move into their new house.

## A BB EYS AND CATHEDRALS OF THE WORLD No 9—ELY

WITH no pride of position, standing out, as one writer has beautifully said, “like a huge ship at sea,” with flat fen country all around it, with its West Front partly demolished, no one knows when or how, with its Cloisters gone, and many of its minor buildings wiped off the face of the earth, Ely yet appeals to us, attracts us and soothes us, perhaps more keenly than any other ecclesiastical fane England can boast of.

We have said Ely possesses no pride of position. It crowns a little rise upon the flanks of which are rows of straggling cottages, not altogether picturesque, though not too shockingly modern. The “feeling” of a Cathedral city does not exist at Ely: There is no city, not even a town—nothing but an enlarged village of the most bucolic nature; no Cathedral close, no sentiment, and yet a huge pile of storm-racked masonry, a huge West Tower, standing defiant to the heavens. There are even no pigeons at Ely, but in their place rooks circle wildly round the turrets and Norman windows, and the caw of these rooks and the swish of their wings are in absolute keeping with the sombreness and grandeur of the pile.

Although Ely thus lacks many of the appurtenances of an ordinary Cathedral city, it possesses the remains of monastic buildings which it would be difficult to surpass in interest and charm. The Dean’s house, which forms one side of the old Cloister garth, and is now the Dean’s garden, must, in times past, have been very fine, and the Bishop’s Palace, running between the Cathedral and St. Mary’s Church, is also a picturesque pile of



## Ely Cathedral.

buildings, necessary to the "composition" of the Cathedral itself.

It is usual to believe that from the exterior Ely Cathedral loses in comparison with most of her sister piles, but it is perhaps owing to the magnificence of the interior that students are inclined to neglect the interest of the external features.

It was in 673 that St. Etheldreda founded the Benedictine Monastery, the Church of which afterwards became the Cathedral of Ely, and round the Convent gradually grew the little cluster of habitations which have in the course of centuries developed into the Cathedral city. Etheldreda was one of the four daughters of Anna, King of the East Anglians, who

riage by Egfrid of Northumbria. Etheldreda is said to have made a vow of perpetual virginity, which was respected by both her husbands, and in the twelfth year of her marriage with Egfrid, she obtained his leave to put into execution a long-formed project, and received the veil from the hands of Bishop Wilfrid, at Coldingham in Berwickshire, where she entered the Monastery of her husband's aunt. Egfrid, however, soon repented of his permission, and set out for Coldingham with a band of followers, intending to take his queen from the Monastery by violence. Etheldreda, however, becoming aware of his advance, fled and found refuge in her old home at Ely, where, in 673, as above stated, she began



THE CATHEDRAL FROM THE GARDENS OF THE BISHOP'S PALACE.

was killed in battle with Penda of Mercia, 654. After his death, his wife taking refuge in a Convent near Paris, his four daughters, of which Etheldreda was the third, retired from the world and became distinguished patronesses of the monastic life. Two years before her father's death, Etheldreda became the wife of the King of the South Gyrviens, whose country was the border district between Mercia and East Anglia. Within it lay the Isle of Ely, which was settled upon Etheldreda as her dower, and on her husband's death, three years after her marriage, she retired to her kingdom, induced by its solitude and the protection afforded by the surrounding marshes. Five years later she was sought in mar-

the foundations of a Monastery for both sexes, after the fashion of the time. The site of this she fixed at a place called Cratendune, about a mile south of the existing Cathedral. From Cratendune, however, the building was almost at once removed to the high ground where the Cathedral now stands. St. Wilfrid, the famous Bishop of Northumbria, installed Etheldreda as Abbess of the new community, which, with the exception of Peterborough, founded in 664, and perhaps of Thorney, presumed to be founded in 662, was the earliest of the great Monasteries of the Fens.

Etheldreda ruled till the time of her death in 679, when her eldest sister, Sexburga, became Abbess.

## Architecture.

Sixteen years later, Sexburga determined to transfer the body of her distinguished sister from the churchyard of the Monastery into the Church itself, and for this purpose sent out certain of the brethren to seek a block of stone, from which a fitting *locellus* might be made. They discovered a sarcophagus of white marble among the ruins of Granchester, close to Cambridge, and in this the body of the saint, which tradition says was found entire and uncorrupt, was duly laid and removed into the Church. Sexburga was afterwards herself interred near the body of her sister, as was her daughter Ermenilda, who became the third Abbess in course of time. The three

Monastery itself was utterly destroyed during the terrible Danish invasion of 870, when Crowland and Peterborough also perished, and when St. Edmund, King of East Anglia, was killed, and although a body of secular clergy were some time after established on its site, Ely entirely lost its importance until the Monastery was refounded exactly a century later by Ethelwold, Bishop of Winchester, who was also the restorer of Peterborough.

Ethelwold purchased the whole district of the Isle of Ely from King Edgar, and settled it on his Monastery, which he filled with Benedictines, over whom he placed Brithnoth, Prior of Winchester, as



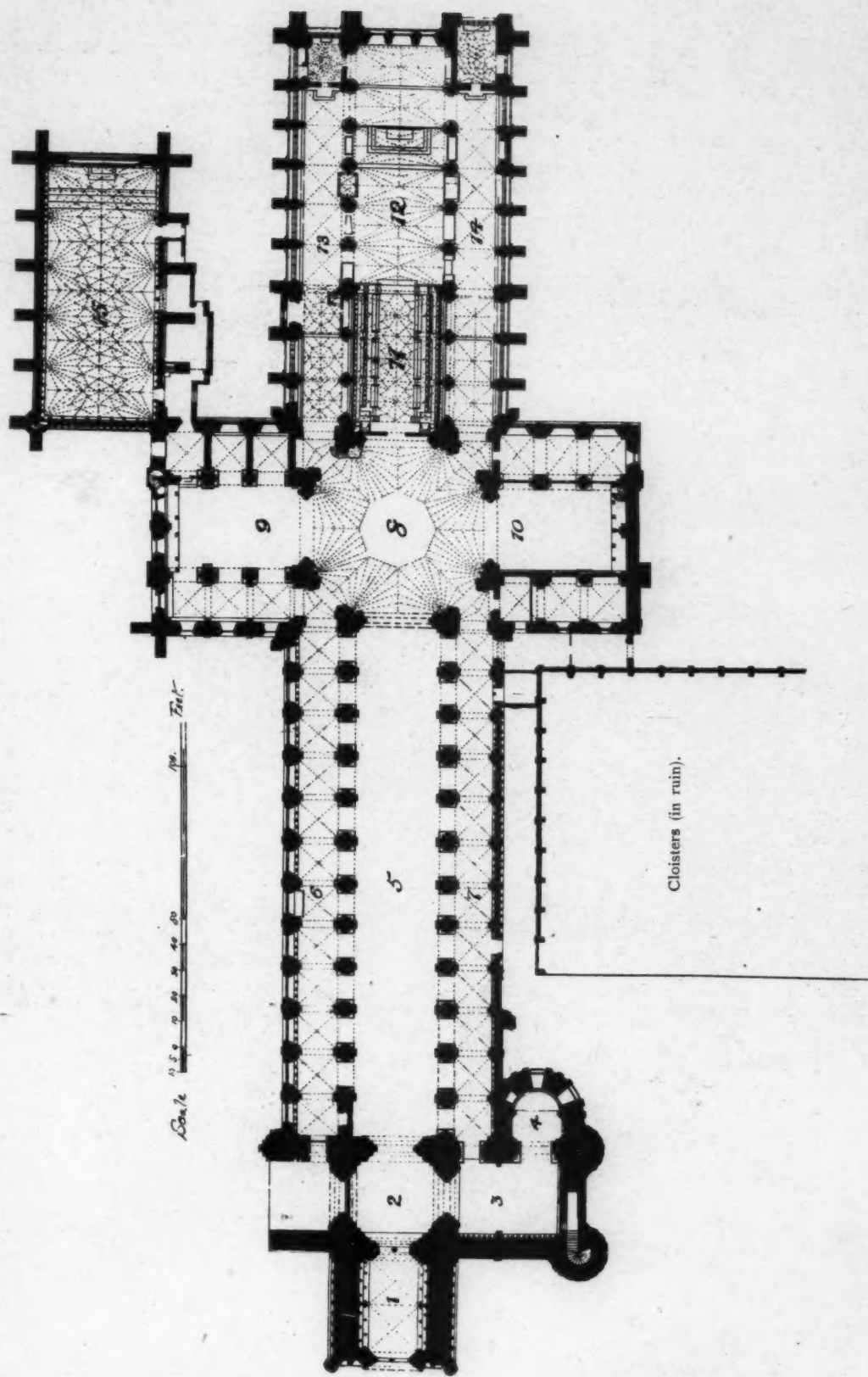
FROM THE SOUTH-EAST.

Abbesses were indeed regarded as the special patronesses of the Isle of Ely. The translation of St. Etheldreda's body, or "St. Awdrey," as she was generally called, was celebrated on the 17th of October, when a great fair was held adjoining the Monastery, at which silken chains or laces, called Etheldreda's chains, were sold as signs of pilgrimage. The word "tawdry" is said to have been derived from these chains, and from similar trivial and flimsy objects sold at this fair.

The fourth Abbess was St. Werburga, daughter of St. Ermenilda, and she is the last Abbess whose name and deeds are recorded in local history. The

Abbot. From the time of this second foundation until the Conquest, Ely continued to increase in wealth and importance, and its Abbots were among the most powerful Churchmen of their age. From the reign of Ethelred to the Conquest, they were Chancellors of the King's Court alternately with the Abbots of Glastonbury and of St. Augustines, Canterbury.

Two Norman Abbots, Simeon and Richard, in connection with William I., succeeded Thurston, who was Abbot of the Monastery at the time of the Conquest, and to these two Abbots is due the foundation of the present Cathedral. Abbot Richard,



- 1—Galilee Porch. 2—Western Tower. 3—South-West Transept. 4—St. Katherine's Chapel. 5—Nave.  
6—North Aisle. 7—South Aisle. 8—Octagon. 9—North Transept. 10—South Transept. 11—Choir.  
12—Presbytery. 13—North Choir Aisle. 14—South Choir Aisle. 15—Lady Chapel.

PLAN OF ELY CATHEDRAL.



## Architecture.

who died in 1107, had suggested the erection of an Episcopal See at Ely, but his death prevented him from becoming the first Bishop. Constant disputes with the Bishop of Lincoln concerning that worthy's rights over the Monastery were at this period a great inducement to the creation of the See of Ely, for the great size of the Diocese of Lincoln is expressly mentioned in the letters of the King and Abbot Anselm to the Pope, and it is also said that Henry I., aware of the great natural strength of the Isle of Ely, was anxious to divide the great revenues of Lincoln, and thereby to render it less powerful in case of insurrection.

The constitution of Ely after its erection into a Bishopric resembled that of the other conventual Cathedrals of England—Canterbury, Winchester, Worcester, Bath, Rochester, Norwich and Durham. So much for the history of Ely prior to the date of the Cathedral itself.

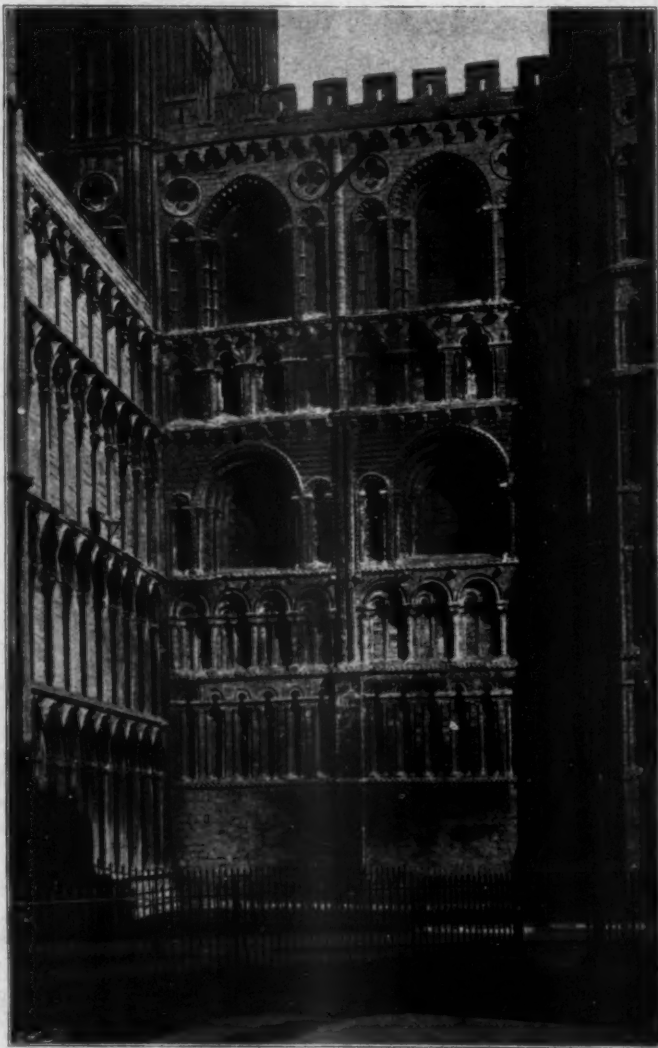
The foundations of the existing Cathedral were laid by Simeon, the first Norman Abbot, between 1082

and 1094, and were so far completed by his successor, Abbot Richard, who died 1107, that he was able to remove the body of St. Etheldreda from the old Saxon Church into the new Norman work. To St. Etheldreda and to St. Peter the building was dedicated. For a space of seventy years history is silent as to the work or condition of the Norman Church, until Bishop Ridel, who is mentioned as

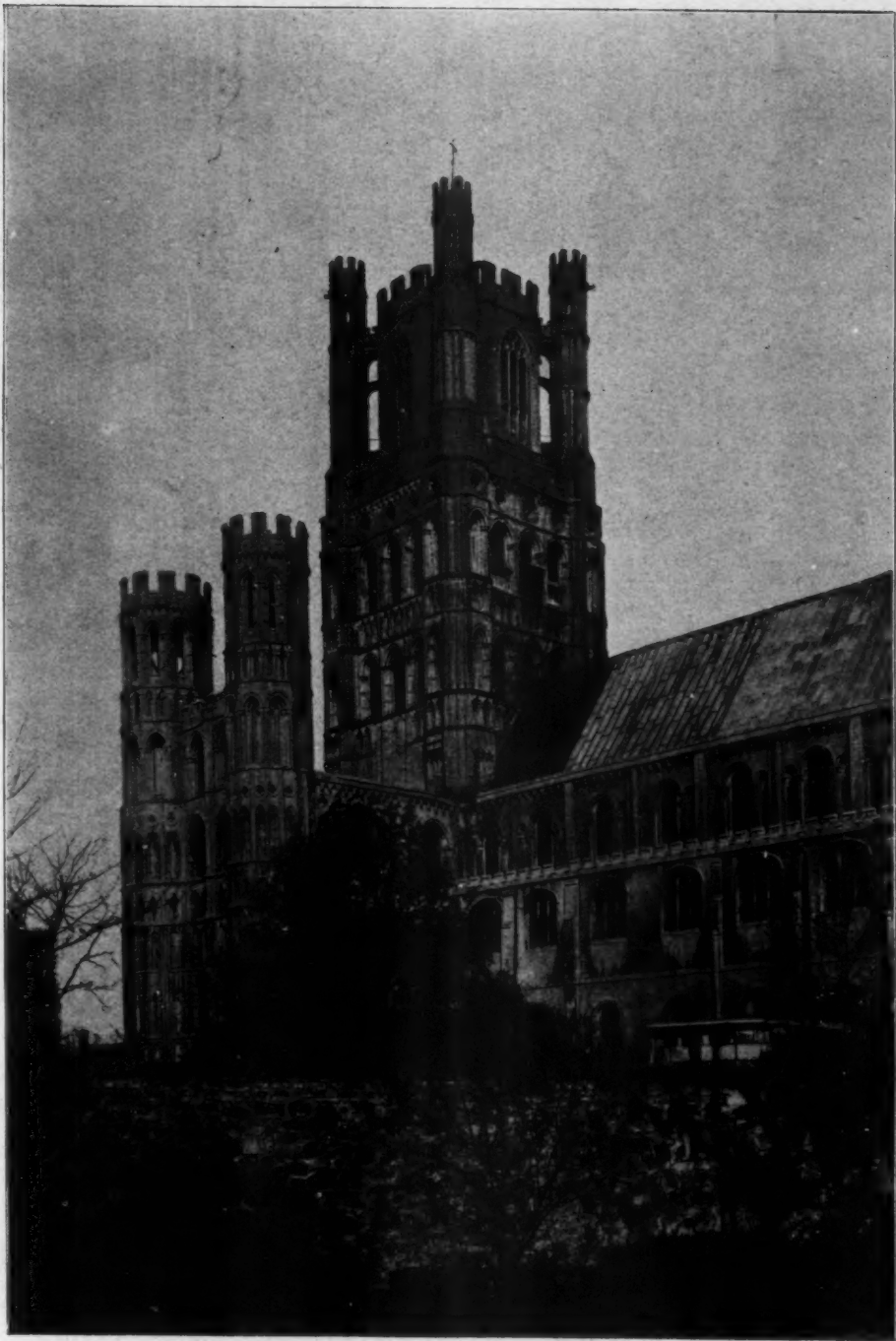
having completed the new work to its western end, together with the Tower nearly to the summit. This must have been between 1174 and 1189. Just at the termination of the twelfth century Bishop Eustace built the superb Western Porch. Bishop Hugh of Northwold, in 1233, pulled down the old Norman Choir, which terminated in an Apse, and rebuilt it. Almost for another sixty years there comes a

lamentable gap in the records of the Church. Curiously enough, in 1322, the Central Tower of Abbot Simeon fell, as had his brother Abbot Walke- lin's Tower at Winchester fallen in 1107, and to this catastrophe we are indebted for the magnificent Octagon, which was commenced the same year by Alan of Walsingham. Simeon's Tower had long been threatened ruin, and the monks had not ventured for some time to sing their offices in the Choir, when on the Eve of St. Ermenild, that is, February 12th, 1321 O.S., as the brethren were returning to their dormitory after attending matins in St. Catherine's

Chapel, the Tower fell "with such a shock and so great a tumult that it was thought an earthquake had taken place." No one was hurt however, and the historian of Ely remarks as a special proof of the Divine protection that the Shrines of the three Sainted Patronesses, which stood at the eastern end of the Choir, escaped without the slightest injury.



SOUTH-WESTERN TRANSEPT.



THE WESTERN TOWER.







THE PRIOR'S DOOR.

## Architecture.

Then began, under the direction of Alan of Walsingham, the great glory of Ely, which justly claims, and is as justly granted, to be the most perfect piece of architectural work in Europe. The Octagon was completed as high as the vaulting in 1328, and it was unquestionably its creator's ambition, even if not his design, to carry out the vaulting in stone. Perhaps he found this impossible, for it took no less than fourteen years to complete the roof, the timbers of which were brought from long distances, and roads even had to be made across the marshes because of their great weight. It is computed that the cost of the Octagon and its lantern was no less than the equivalent to £60,000 of current money.

The western portion of Bishop Northwold's Choir, ruined by the fall of the Tower, was rebuilt chiefly at the expense of Bishop Hotham, who at his death left money for the purpose. This work was started in 1338. The Lady Chapel, the erection of which was mainly due to John of Wisbech, a brother of the Monastery, was begun

some seventeen years previously under the direction of Alan of Walsingham himself. The two Chantry Chapels at the eastern ends of the Choir Aisles were built by Bishop Alcock in 1487, and Bishop West in 1515. That, chronologically, is the history of the Cathedral buildings as we find them to-day.

During the seventeenth and eighteenth centuries, the Cathedral gradually dropped into a terrible neglected condition, until some half a century or more ago Dean Peacock set himself seriously to under-

take the complete restoration and repair of the buildings, when Sir Gilbert Scott was appointed Architect of the works, and commenced what we all must feel is the most superb example of careful restoration anywhere to be found in the history of the century.

We have made no mention of the Western or Galilee Porch, the recorded work of Bishop Eustace, just about the close of the twelfth century. It is by many critics considered to be the most beautiful Early English Porch in existence, and if we cannot

go quite to that extent, one must admire the grace of the wall arcading, one bay of which is shewn in Mr. Green-slade's drawing on another page.

The main arch of entrance, through which we gain access to the magnificent interior, circumscribes two smaller ones, which spring from a central group of slender shafts. The subordinate arches are richly foliated, the wall spaces being filled with tracery. This Porch is no less than forty feet in length, and consists of two bays, simply vaulted.

The north and

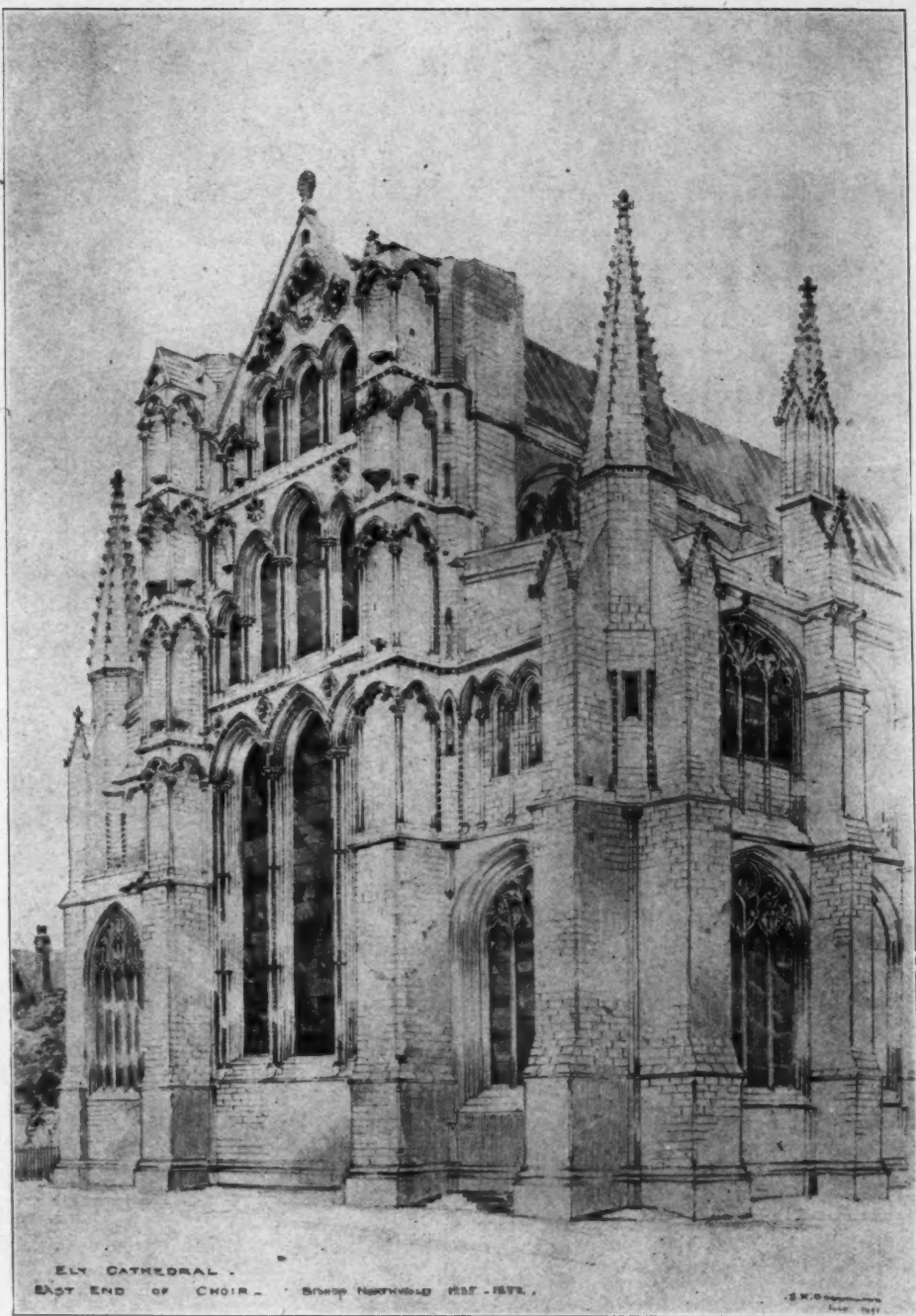


ENTRANCE TO THE GALILEE PORCH.

south walls of each bay are divided into two storeys by blind arcading, a magnificent effect being given to the lower arcade by its division into outer and inner arches. The entire Porch was tenderly restored by Scott, and the magnificent mouldings, the leafage on the capitals of the shafts, and the magnificent arch of entrance to the Nave, have not suffered one iota by Sir Gilbert's handling.

One chronicler says that Bishop Eustace, the builder of this Porch, was Cœur de Lion's Chancellor,





ELY CATHEDRAL—EAST END OF CHOIR.











## Ely Cathedral.

and one of the three Bishops who, in the following year published the famous Interdict of Innocent III. The name "Galilee" is expressly applied to this West Porch by the historians of Ely. It is used elsewhere, as at Lincoln and Durham, to denote similar additions of somewhat less sacred character than the rest of the building, no doubt in allusion to Galilee of the Gentiles. At Lincoln, the Galilee Porch is used almost entirely for secular purposes, whilst that at Durham forms a large Chapel at the west end of the Nave. One step from this Galilee Porch and we enter what, in our opinion, has always been the most magnificent interior in England. The enormous length of Ely strikes one immediately, but perhaps it is from the eastern arm of the Church, more particularly from the altar steps, that the real length and magnificence of the Cathedral is to be noted rather than from the western end, from whence, however, we get the first rough impression of the growth of the Cathedral.

The Western Tower, which intervenes between the Galilee Porch and the Nave, and opening into the latter by a magnificent arch, as we have shewn, was begun by Bishop Ridel somewhere between 1174 — 89, and was completed by William Longchamp, just about the end of the twelfth century, being much altered and strengthened during the Per-

pendicular period when the Transitional Norman arches were contracted by those which now exist.

The work, after the erection of the uppermost or decorated storey of the Tower, unquestionably shewed signs of weakness, and the fall of the Central Tower in the preceding century led the authorities of the Cathedral to apply a remedy in time. Bishop Ridel's original plan unquestionably embraced the Western Transept opening from the Tower and flanked by octagonal turrets at the angles.



THE NAVE—LOOKING EASTWARD.

## Architecture.

The North-West Transept fell, at what time is uncertain, but it was never rebuilt, and the walls at the juncture of the Transept with the Tower have merely been cemented on the working face to protect them from the weather. Whether the immense weight of the upper storey of the Tower or the insertion of the Perpendicular arches brought about this destruction, one cannot say, but in Sir Gilbert's plans and estimates for the complete restoration of the buildings, £25,000 was required for the rebuilding of this Transept, which, however, was never accomplished.

The South-West Transept has been restored, together with St. Katherine's Chapel, and forms a very perfect corner of the Cathedral buildings. The lower storeys of the south and west sides of the South-West Transept are covered with blind arcades, of which that in the centre has interlaced ribs. On the eastern side are two circular arches, one of which opens to the South Aisle of the Nave, the other to the Chapel of St. Katherine, now used as the Baptistery Chapel. This is semi-circular on plan and of two bays, the walls being lined with a double arcading.

There is very little stained glass at Ely worth a moment's consideration, and perhaps that in the little Chapel of St. Katherine is no better than the rest, but there is a certain richness and magnificence about this glass and its treatment which gives a very striking effect to the interior. The work represents the baptism of our Lord, after a picture by Bassano, and is inserted flush in the opening without the aid of much lead-work.

In this Transept is the Font, reputed to be the work of Sir Gilbert Scott. In design it is atrocious, and remains monumental evidence of how easy it is for an overworked artist, relying upon the abilities of an equally overworked staff of subordinates, to turn out work, which, to say the least of it, adds discredit to the man whose work it is reputed to be.

From the Tower, entrance is obtained through the magnificent arch seen in our illustration on page 77 into the Nave, which is of twelve bays. The exact date of the building of this Nave is not known. It is certainly of much later date than the time of Abbot Richard, who is said to have continued the work begun by Simeon. It was probably some time in building, but must have been completed before 1174, the date at which Ridel commenced the Western Tower and Transepts.

Looking along this magnificent interior across Walsingham's Octagon, and beyond into the Decorated Choir and Early English Presbytery, no glimpse can be obtained of the Aisles to the Nave or of the Triforiums above, owing, of course, to the massiveness of the Nave piers, and the seeming narrowness

of the Nave itself. The bays are alternated in design as at Norwich. The piers have semi-attached shafts; the arches are recessed in three orders of plain mouldings, and are somewhat stilted in height. In the Triforium, a wide and lofty circular arch of precisely the same character and nearly the same height as the Nave arcading, comprises two smaller arches carried by a central shaft. The Triforium extends over the entire width of the Aisles, the walls of which have been raised and Perpendicular windows inserted. A Clerestory above is formed in each bay by an arcade of three semicircular arches, the centre one being a little higher than the other two. A string course with billet moulding is run at the base of the Triforium, a plain roll intersecting the Clerestory level. Vaulted shafts run from the ground level between each base, on the north side a single circular shaft being set on a square pilaster, and on the south side the main shaft being grouped with two subordinate shafts.

It is interesting here to give the various dimensions of the Naves of Ely, Peterborough and Norwich. At Ely, the figures are 208 ft. in length and 77 ft. 3 in. in width, including Aisles; the height to the top of the walls 72 ft. 9 in. At Peterborough, the figures are 211 ft. length and 81 ft. height. At Norwich, 200 ft. length and 69 ft. 6 in. height.

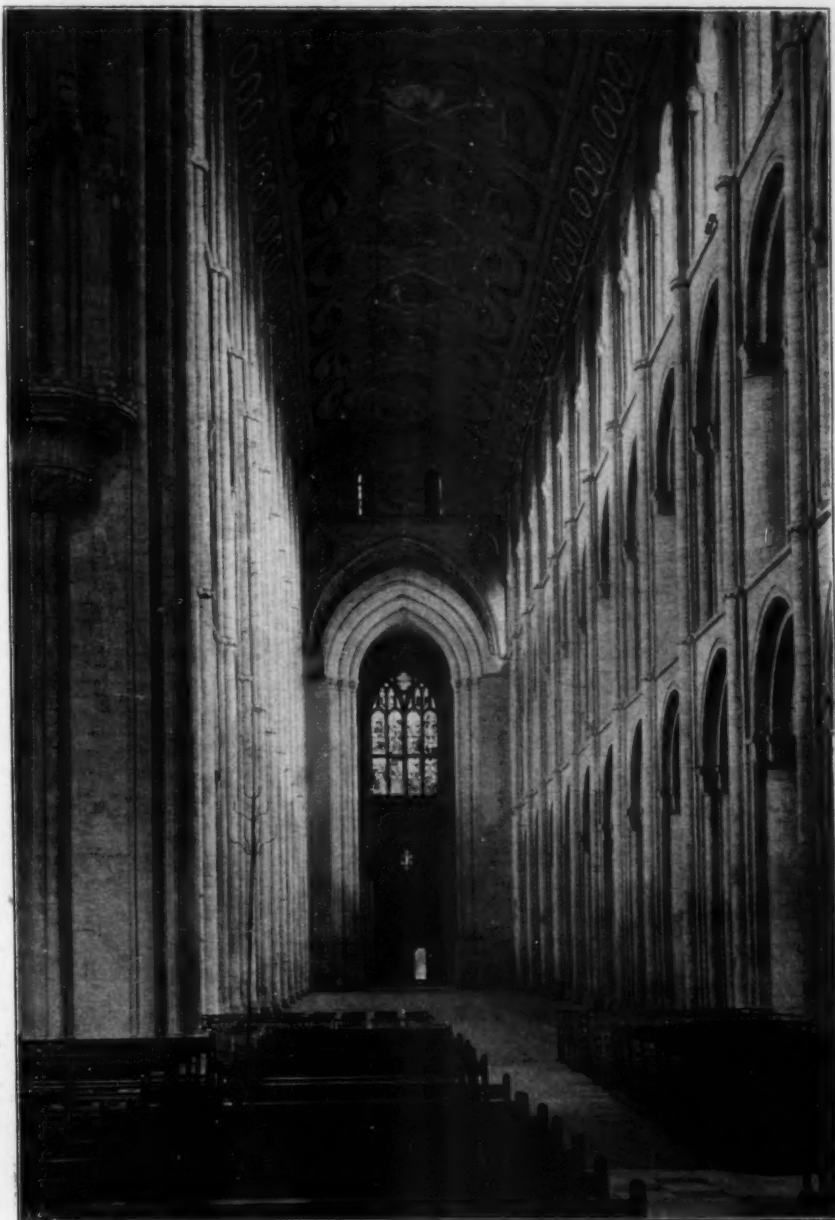
Although the vaulted shafts were constructed, there is evidence that the Nave of Ely was never vaulted. It must originally have possessed a flat ceiling. In consequence, however, of the fall of the Central Tower, and Alan of Walsingham's erection of the Central Lantern, it became necessary to reconstruct the roof of the Nave by raising it above the apex of the arch into the Octagon, and the result was the irregular polygonal roof which exists to-day. Of the decoration of this wooden ceiling of the Nave we have no knowledge, but it is most probable that the wood was left in its natural state until Mr. Le Strange, who had decorated the portions of the Lantern Roof, undertook the painting of it. He appears to have completed the six westernmost bays, when the work was interrupted by his death, in 1862. The painting of the remaining half of the ceiling was then undertaken by his great friend, Mr. Gambier Parry, who carried out a deal of decorative work at Gloucester and other places. We are not quite certain that it is a very happy introduction of colour, although the design itself may meet with a large amount of appreciation, but it appears to us that where the colour was needed was in the windows of the Clerestory, rather than on the ceiling of a majestic Norman interior.

The general design of Mr. Le Strange's work was cast upon the model of the Jesse Tree, which was

## Ely Cathedral.

itself incorporated into the work, but as the painting advanced, the introduction of sacred subjects seemed to the artist far more desirable on so enormous a surface, and the change in design was accordingly made. The Nave Aisles are vaulted, and carried

left, marks the original termination of the Cloisters. This door was the Prior's entrance, and is one of the most magnificent in existence, as we shall see when we come to describe the exterior. Cloisters at Ely no longer exist. The windows of the North



THE NAVE—LOOKING WESTWARD.

from wall shafts between the windows and semi-circular shafts at the back of the piers, as at Norwich and Peterborough, wall arcading running beneath the windows of both Aisles. In the South Aisle the door in the fifth bay, counting from the

Aisle are Perpendicular, inserted at the time when the Aisle walls were raised. Those in the South Aisle have nearly all been restored to their original Norman form. These Aisle windows are filled with glass of no merit whatever, but singular to say, when



## Architecture.

the sun is drawing to its setting, a rich and beautiful glow is sent from the South Aisle windows on to the massive Nave piers, giving the most superb effect if one stands at the entrance from the South-West Transept, or from the angle arch of the

Ridel's arch, opening between the Nave and the Western Tower and plainly seen in an illustration on another page. This was done at the time the Tower was strengthened, when one of the Nave arches on the south side was filled in, either



ACROSS THE OCTAGON INTO THE CHOIR.

Octagon. Most of these windows have some commemorative value to Ely and its Cathedral.

Before leaving the Nave, attention must be directed to the insertion of the Perpendicular arch within

previous or subsequent to the falling of the South-West Transept.

The most ancient relic of Ely is found in the South Aisle, in the form of a pedestal supporting the

## Ely Cathedral.

fragment of a stone cross, which in all probability was a relic of the time of St. Etheldreda. It served as a horse block at Haddenham, in the Isle of Ely, for some centuries, and was removed to its present position by Bentham, the historian of the Monastery. It has an inscription in Roman capitals.

have been erected by Wini himself on land granted him by Etheldreda, at any rate, the almost perfect Roman lettering is undoubtedly of his time.

Now we come to the Octagon itself, of which almost every architectural writer in the last century and a half has written much about. "Of all the



THE CHOIR.

"LUCEM TUAM OVINO DA DEUS ET REQUIEM."

Bede says that "Ovino" or "Wini" was the steward of St. Etheldreda, who had accompanied her from East Anglia, about 652, on her first marriage to Prince Tondberct. The cross may, perhaps,

Architects of Northern Europe," says Fergusson, "Alan of Walsingham alone seems to have conceived the idea of getting rid of what, in fact, was the bathos of Ecclesiastical Art, the narrow, tall opening of the Central Tower, which, though

## Architecture.

possessing the exaggerated height, gave neither space nor dignity to the principal feature of a Church. Accordingly, he took for his base the whole breadth of the Church, including the Aisles on the one side and that of the Transepts with their Aisles on the other. Then cutting off the angles of this large square, he obtained an octagon more than three times as large as the square upon which the Central Tower would have stood by the usual English arrangement." Before we proceed to describe this Octagon it is worthy of note that this feature at Ely unquestionably influenced Wren in his octagonal arrangement of the interior of St. Paul's. This is borne more clearly upon us when we remember that Dean Wren, Sir Christopher's uncle, at one time officiated at Ely, where the great Renaissance master spent more than one lengthened holiday. The Octagon, as shewn on the plan, is that formed by four large and four small arches, the larger ones opening to the Nave, Choir and the two Transepts, the smaller ones to the Aisles of all four. Groups of slender shafting are constructed at the pier angles, from which eventually springs a vaulting of wood.

The large arches to the Nave and Choir are wider than those to the Transepts; the consequence is that the plan is not a true octagon, but the ribbed vaulting which supports the lantern is gathered in in a most extraordinary way, so that the lantern itself is a true octagon on plan.

Another extraordinary piece of constructed design is shewn in the lantern itself, which is not set upon the regular plane of the Octagon below, it having its angles surmounting the faces of the Octagon. The sides of the lantern consist of a light open arcading filled with panels, with eight windows above, small shafts at the angles supporting the richly groined and bossed roof. Fergusson says that the entire roof above the piers of the Octagon forms the only Gothic dome in existence, though Italian Architects have done the same thing, and the method was in common use with the Byzantines. The details of the four smaller sides of the Octagon are very fine, the hood mouldings of the principal arches rest on sculptured heads, of which the six north-east probably represent Edward III. and his Queen Philippa, during whose reign the work was completed. Those on the south-east side are Bishop Hotham and Prior Craudene, who presided over the See and the Monastery at the time. Those north-west being Alan of Walsingham himself, the sacrist and Architect, and his master of the works. The heads of the south-west have been destroyed beyond recognition. In the angle of each pier is a projecting niche. These niches are supported by a crown of slender shafts, the capitals of which are sculptured with the story of St. Etheldreda. The

wall above, as can be seen in our illustration, which is taken from the south-west angle, looking across the Octagon into the Choir, contains three very graceful niches with trefoil heads, each niche containing a foliated bracket. On these brackets some zealous modern has caused the figures of nine of the twelve apostles to be erected, but it is to be hoped that the remaining three will remain in their original condition. Above these niches, on each face, come the four-lighted windows, the arrangements of which are particularly beautiful. The four great windows of the Octagon are all filled with stained glass, and serve very materially to give the magnificent effect of light, for which Ely is particularly noted.

The architectural views from this Octagon are simply superb. Mr. Beresford Hope, than whom, perhaps, no more intelligent lover of architectural art ever existed, says that they are totally unequalled by any other view in any other building in Europe.

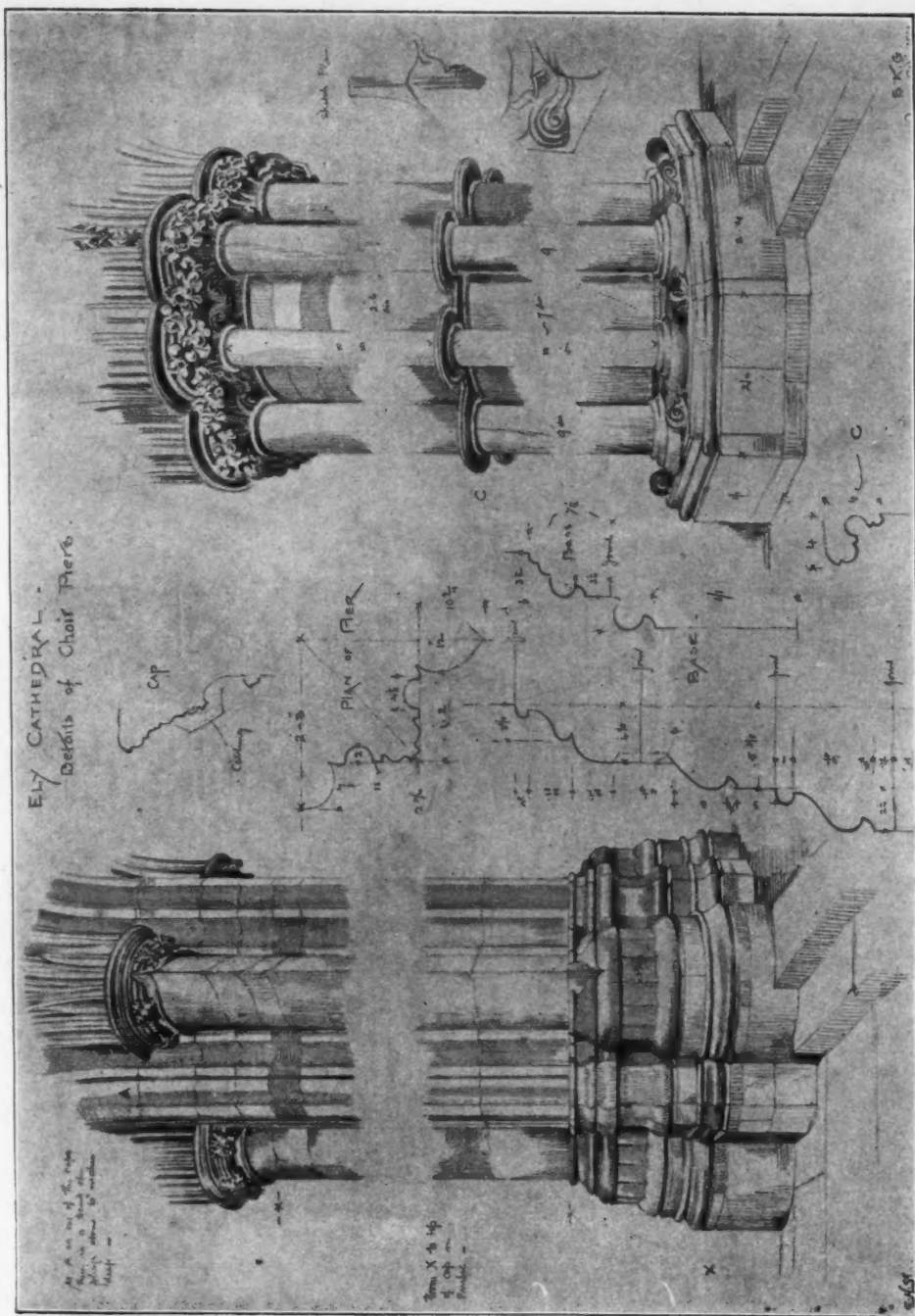
The creator of this magnificent work died in 1364, and from his epitaph, Alan of Walsingham was buried beneath the lantern, which will ever redound to his glory as long as the history of Architecture exists.

It must not be forgotten that before the Central Tower collapsed, the Choir of Ely extended beyond the crossing and into two bays of the Nave, and this same arrangement was continued even down to 1770, when it was removed back to the six eastern bays beyond the Octagon, only protruding to the extent of one bay into the Octagon. Scott, however, in his restoration, very wisely set it back another bay, so that it begins at the eastern arch of the Octagon, and embraces the seven bays out of the nine of the eastern arm of the Church, the two bays beyond forming the Retro-Choir.

Bishop Northwold's work consists of the six most eastern bays. The piers are of perfect marble, octagonal, with attached ringed shafts, the capitals of which are enriched with leafage of Early English character. These capitals, in the magnificence of their carving, are quite remarkable, and Mr. Green-slade has shewn several of them on an accompanying drawing. The piers have carved decorations on their bases, a most unusual enrichment, and, in this instance, remarkably fine. The intersections of the corbels have bosses of foliage, and foliage decoration enriches the corbels of the vaulted shafts, which rise from the Triforium level, as also between the shafting of the Triforium arches themselves. Like the piers below the shafts, corbels and enrichments are in perfect marble, and the enrichments are as fine as can be found in England.

*(To be continued.)*





DETAILS OF THE CHOIR PIERS.

DRAWN BY S. K. GREENSLADE.

## Architecture.

### PEN DRAWING AND PEN DRAUGHTSMEN \*

A REVIEW.

THERE are two very serious faults in Mr. Pennell's book on Pen Drawing. The author has not given sufficient attention to architectural drawing on the one hand, and he has actually produced the third edition of his work without including a single drawing from his own pen.

These two great faults are the more unfortunate,

before us does not err perhaps on the side of modesty in criticism. Criticism perhaps can never honestly be modest. The greatest slight we can pass upon Mr. Joseph Pennell would be perhaps to think him modest. Therefore, he might in all reason have included half a dozen specimens of his own work without comment, leaving their criticism to others. They certainly would not have suffered by keen comparison with any of the architectural art which the volume possesses.

The book contains no reference, as far as we can find, to Mr. Raffles Davison, and no illus-



DANIEL VIERGE.

as those of us who appreciate Mr. Pennell's own accomplishments like to think of him first as an architectural draughtsman of a high order. The volume

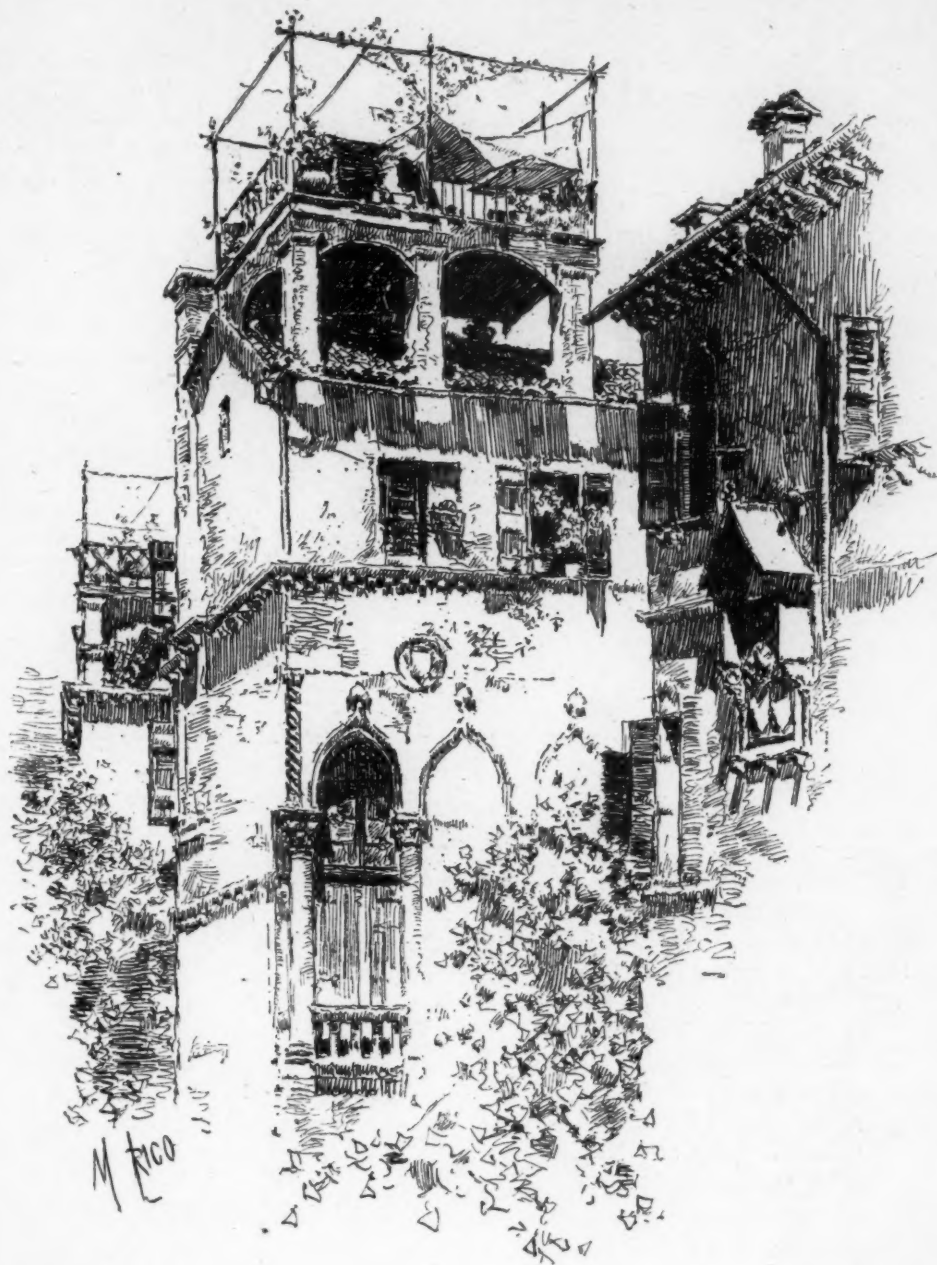
tration of Mr. C. E. Mallows' drawing, which latter omission savours very much of ingratitude on the part of Mr. Joseph Pennell, especially as in the only reference to Mr. Mallows' work he speaks of it as the best done in England recently—a sweeping assertion truly.

\* "Pen Drawing and Pen Draughtsmen; Their Work and Their Methods, the Study of the Art To-day, with Technical Suggestions." By Joseph Pennell. London: Macmillan & Co., Ltd., 1897.

## Pen Drawing and Pen Draughtsmen.

The bloodless war which has raged these few years past among pen draughtsmen and their critics, is, perhaps, as keen to-day as it was when pen drawing was "discovered." To wit, with a certain class of writers, says Mr. Pennell in his introduction, I am

ever, who have sought to treat pen and ink drawing technically, and the third reason for my writing is that some of these writers who call themselves pen draughtsmen have evidently the very smallest knowledge of their subject.



A VENETIAN STUDY.

MARTIN RICO.

not here concerned, since to them eloquent writing is of more importance than honest criticism, and their ignorance of the *technique* of any art is only equalled by their ability to write on it. (Is not this a delightful paradox?) There have been men, how-

ever, who have sought to treat pen and ink drawing technically, and the third reason for my writing is that some of these writers who call themselves pen draughtsmen have evidently the very smallest knowledge of their subject.

Three prefaces are included in the volume. It would have been better if these prefaces had never been written.

So much for the drawbacks of a book which has been most cleverly compiled, and which, perhaps,



## Architecture.



E. TITO.

could not have been produced so satisfactorily by any other writer. Outside of figure drawing, it is indisputable that architectural subjects must of necessity lend themselves most aptly to the draughtsman's pen. It is very rare that mere landscape work is successful in a pen drawing. Indeed, very few artists have even attempted it, and still fewer with success. The highest aim of the pen artist, as it must always be the highest aim of the painter, is figure work, and some remarkable specimens, which Mr. Pennell has collected from the four corners of the globe, prove, of course, the contention. If the artists of to-day, says Mr. Pennell, were not possessed of such external aids as photography, they would probably excel all old masters in sketching, "always excepting Rembrandt, though Whistler in his etchings is quite the equal of Rembrandt." And yet Rembrandt, in his etchings and drawings, invariably represented towns or architectural subjects generally, when he did not confine himself purely to figure subjects. Again, Rico and Vierge, two of the most perfect pen draughtsmen of any age, invariably confined themselves to architectural subjects or subjects in which the repro-

duction of architectural works was more or less the motive of the drawing.

The author devotes but a little space to pen drawing in the past, as it was not until 1880, when photography was brought to the aid of the block maker, that pen drawing received its great impetus. Previous to this, there was only one known way of reproducing an artist's drawing, and that was by engraving. The artist generally drew upon the wooden block and handed it over to the wood engraver for development. When, however, "process" work was developed, it became possible, and, indeed, extremely easy, by the aid of photography, to reproduce an artist's drawing in absolute facsimile with the original. By the aid of science the art of pen drawing received its great propulsion, until to-day, as Mr. Pennell most justly says, it ranks hand in hand with the older and, perhaps, the little nobler art of the brush.

Mr. Pennell does not in his work attempt to give any of the details of the mechanical reproductions of drawings, but has contented himself in one or two instances with giving two reproductions of the same drawing, one by the method of wood engraving and one by the more modern, more rapid and cheaper

## Pen Drawing and Pen Draughtsmen.

"process" work. The basis of the modern method is photography. A sensitized film is put upon a zinc or copper plate, upon which the drawing is photographed. It is then put into an etching bath, which is merely a bath of certain acids which eat away that portion of the plate which is not covered by the photographic image. The plate, therefore, has assumed by chemical action the exact counterpart of what a wood engraved block assumes by the action of the engraver, that is, certain portions of it have retained their evenness of surface, while other portions have been eaten away with the action of the acids.

That portion of the surface of the plate untouched forms the printing surface, and after being inked by the rollers on an ordinary printing press, gives an exact impression of the original drawing. The one thing necessary in the production of a modern zinco process block of a pen drawing is the care with which the plate is etched. If it remains in the bath for too long a period too much metal is eaten away, and, therefore, the delicate work becomes rotten. On the other hand, it may be underetched, in which case the lines are thickened and do not retain the delicacy of the original drawing.

In the modern method, therefore, all the artistry of the

wooden engraving is annihilated, and in its place the mere mechanical knack of the artisan takes its place, giving another glory to the evolution of science, bringing into vogue a vast amount of artistic work, for which previously there was no use, and making it possible for "illustration," of whatever nature we please, to enter the homes of the humblest in the land.

Mr. Hamerton, the author of the articles on drawing and engraving in the "Encyclopædia Britannica," has called pen drawing a simple process, and Mr. Pennell says therefore that some

people may unwisely suppose that a simple process implies an easy and trifling form of art. The author most wisely remarks "that unless you feel that pen drawing is something to be revered, something to be studied, something to be loved, something to be wondered at, that you are the motive power behind the pen, and that you must put all your individuality and character into your work, you will never become a pen draughtsman, and you should be prouder to illustrate the greatest magazines of the world, thus appealing to millions of readers, than to have your drawings buried in the portfolios of a

few hundred collectors, for I believe that in these days artists, who shew their work to the people through the press, are doing as did the masters of other days who spoke to the people through the Church."

Let us follow Mr. Pennell a little in the later phase of pen draughtsmanship and pick out one or two gems of his very fine collection.

Daniel Vierge is the first example, and what, indeed, can be finer than the very virile drawing which, through the courtesy of Messrs. Macmillan, the publishers of this fine work, we are enabled to produce in this review. Vierge, the author says, is responsible for the present style and the great advance in *technique* of draughtsmen



J. ARANDA.

in France, Italy, Spain and America. When a man, says Mr. Pennell, draws with Vierge's knowledge, and adds to it his skill in handling, his work is something vastly more than clever, although every line might seem to deserve Sir Joshua Reynolds' condemnation of superficial cleverness. Whether or not Reynolds was right in his condemnation of superficial cleverness, one has really not the time in these days to discuss. It is nevertheless extremely rare to come across a drawing which has the magnificent qualities which this one of Vierge's possesses. It looks extremely simple and easy of

## Architecture.



P. G. JEANNOT.

accomplishment, but, as Mr. Pennell truly says, "their cleverness and apparent freedom are the result of years of the hardest study, and, in each drawing, of days and sometimes of weeks of the most careful work." We often think that the making of a very successful pen drawing is somewhat akin to the designing of a building. A man designs a building with detail here and detail there; a man makes his drawing with detail here and detail there, and then he commences to take away from the mass bit by bit, altering perhaps his main features here and there, but still for ever cutting out and casting to the winds much that he thought was excellent and clever, and then at last we get a free drawing, simple, expressive, telling its own story just the same as a magnificent building may tell its story in its strong lines, which have a meaning, and in its detail which teaches its lesson.

Just look at this drawing of Vierge for a moment, and notice the value of the black mass upon the

figure in the left-hand foreground. Get the whole composition clearly in your mind, and then blot out this particular figure with the forefinger, and you will at once notice how the drawing is put out of gear, as it were, by obliteration of this atom of its composition. The moment the forefinger is withdrawn, back goes the drawing into its relative position. As the author truly remarks of Vierge, "the cleverness, the skill, is never out of keeping, and the nearer it can be approached the better for the pen draughtsman and the art of pen drawing."

Then we get Rico's Venetian study, which was drawn especially for Mr. Pennell's work. Mr. Pennell may give his own opinion of this artist. "The great beauty of Rico's work is the grace of its line, and the brilliancy and strength of light and shade which he obtains with comparatively little work. Not only is there not a superfluous

stroke in his drawing, but each line is used, either singly, to express, or, together with others, to enforce certain effects he wishes to give. Notice how he has concentrated his only pure black in the two open windows, near the centre of the drawing, and yet he has relieved this black by bits of pure white, in one window by the flowers trained across it, in the other by the charmingly placed patches of sunlight just behind the half-closed shutter and on the rich decorations which he has indicated, and which we know so well on many



MAXIME LALANNE.



## Pen Drawing and Pen Draughtsmen.

Venetian windows. Notice, too, the light, giving such value to the darks on both sides of it, which shews through the crack between the window frame and the shutter; see how the light and shade are managed on the little shrine and on the wall and window under it, and the way in which the light on one wall is carried into the shadow on the other by the arrangement of the foliage. Everything is toned up from these two blacks; there is not another pure black of importance in any part of the drawing. The effect is thus concentrated and your eye attracted, as he means it should be, to the very centre of the composition. You should also study the manner in which he works out to the edges of drawing, leading you into it by the most delicate and graceful lines. His architecture is only hinted and suggested, but so thoroughly does he know his Venice

that an Architect could work from his suggestions, while for an artist they are simply perfect of their kind; the capitals, the decorated mouldings running around the buildings, the under side of the cornice, the little shrine, the balcony with its pots and vines and awning are all well indicated. Bits of these things in nature were, of course, as dark as his two

windows, but he knows, and every one who wishes to make a good drawing should learn, that force must be reserved for one particular point, and blacks must not be scattered, if an effective whole is to be produced."

Maxime Lalanne, Mr. Pennell says, was to his mind one of the most exquisite and refined illustrators of Architecture who ever lived. "His ability to express a great building, a vast town, or a delicate little landscape, has never been equalled, I think, by anybody but Whistler. To a certain extent he was mannered; so was Rembrandt; Whistler is the only man I know of who is not." Lalanne, says the author, probably acquired his refinement of handling in the production of his innumerable delicate etchings.

The silhouette drawing at the bottom of this page is the re-

production of a drawing by Henri Riviere, which, as Mr. Pennell says, is truly amazing. One has only to study this reproduction for a moment to become possessed with the vast impressiveness of Riviere's art.

The drawing on the next page, that of Robert Blum's, is praised by the author as the most artistic



JULES JACQUEMART.

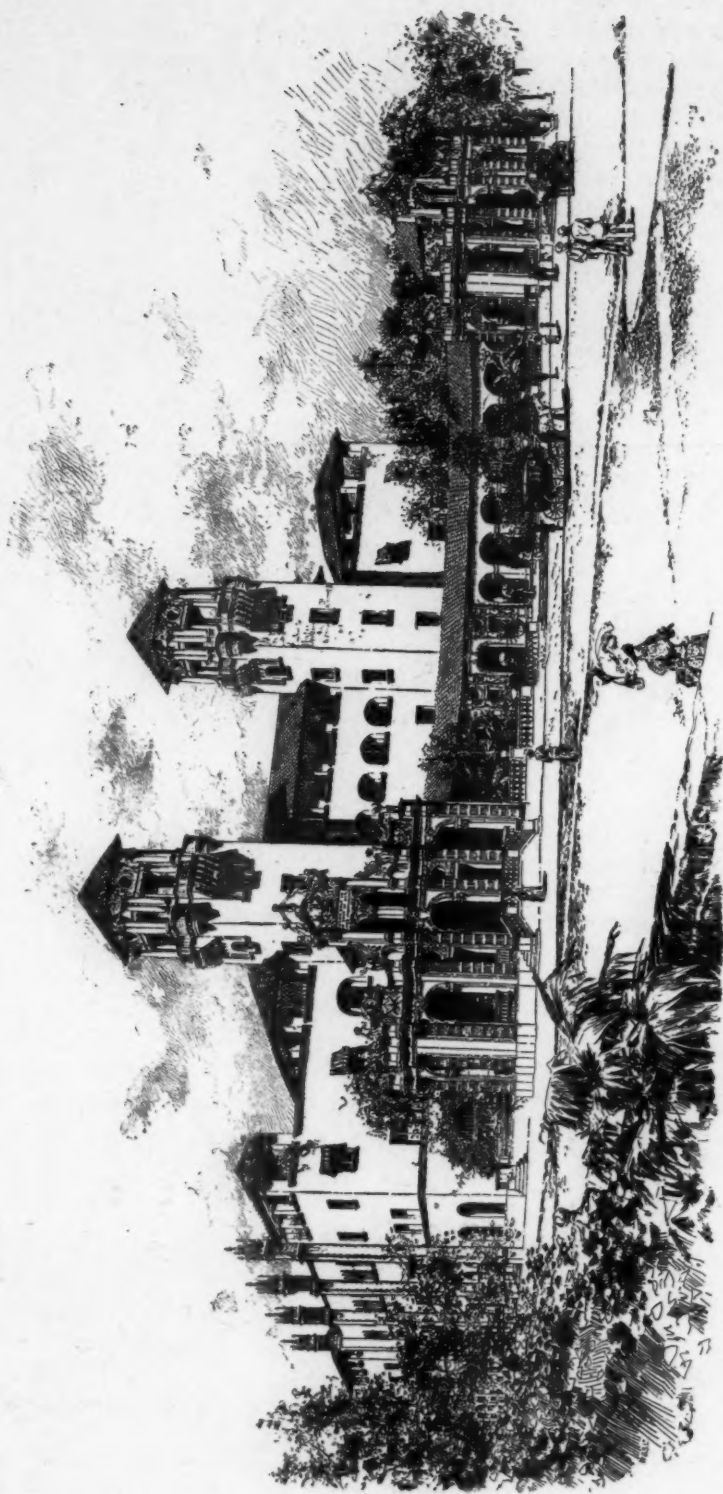


HENRI RIVIERE.

## Architecture.

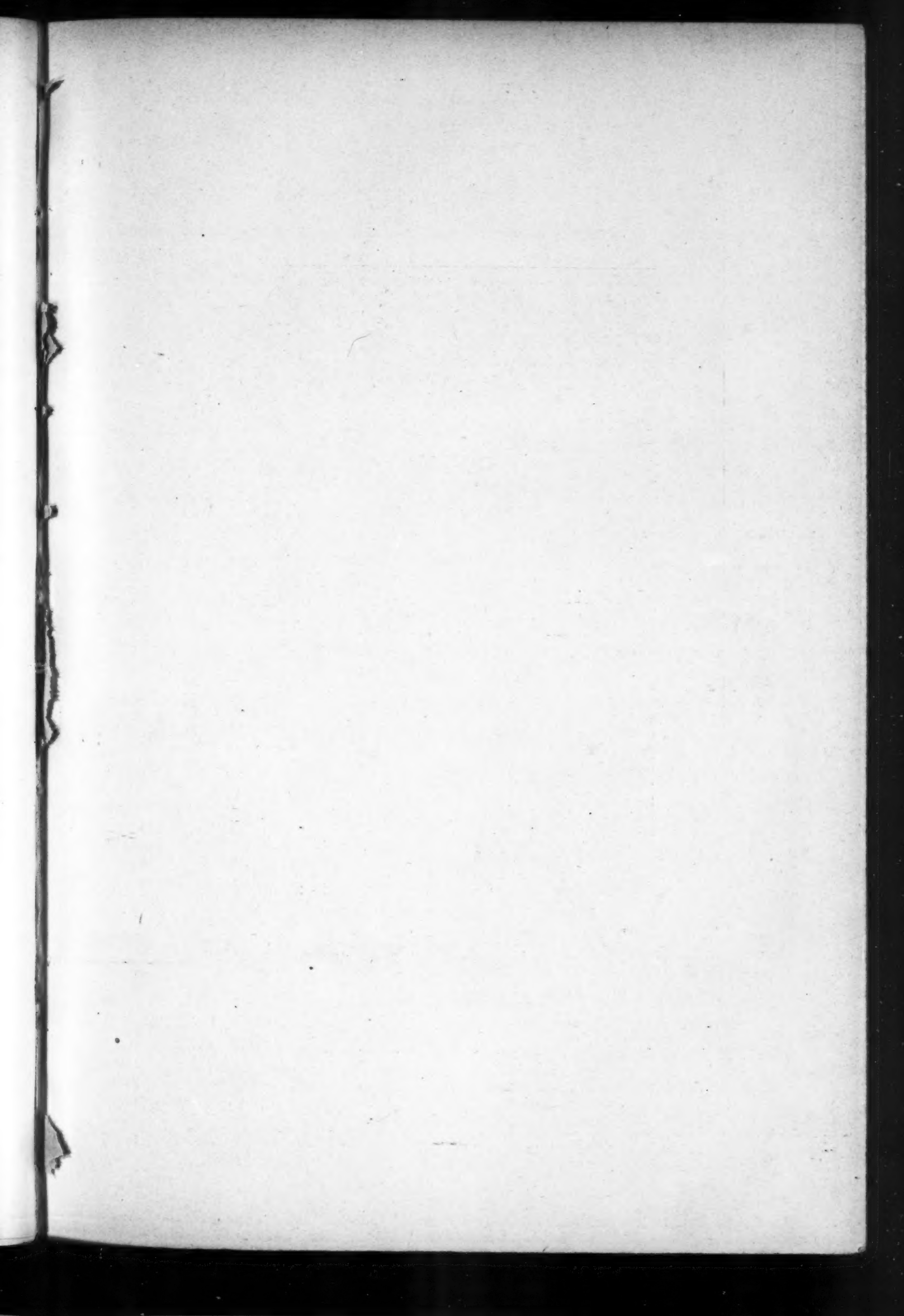
piece of architectural drawing he has ever seen; which must be another of Mr. Pennell's huge jokes. In the section of the work devoted to pen drawing in England, most of the old men, and many of the younger, are represented: Walter Crane at his worst, Alfred Parsons at his best, a truly wonderful drawing of a string of barges on the river, by Wylie, specimens of almost every artist connected with "Pick-Me-Up" and "Ally Sloper," three really sublime productions, from Aubrey Beardsley's pen, Kate Greenaway and J. F. Sullivan, and, of course, the inevitable Phil May.

From all these and sundry, the pen draughtsman, and even the architectural draughtsman, can learn the *technique* of various masters and, what is far more useful, can compare the work of different artists side by side with one another. But the work is not complete, inasmuch as the best architectural draughtsmen in England to-day are not represented; and Mr. Joseph Pennell, than whom no one, perhaps, has accomplished more with the pen in recent years, has contented himself with compiling a laborious work without giving us evidence of his own great talent, and for this "immodest modesty" we shall not forgive the author of "Pen Drawing and Pen Draughtsmen" without much difficulty.



THE ALCAZAR—ST. AUGUSTINE, FLORIDA.

ROBERT BLUM.







BISHOP ALCOCK'S CHAPEL AT ELY.

## Ely Cathedral.



THE CATHEDRAL—FROM THE NORTH-WEST.

### A BBEYS AND CATHEDRALS OF THE WORLD No 9— ELY

#### II.

THE Triforium arches above the arcading in the Choir greatly resemble those below. The tympanums have open quatrefoils with bunches of leafage on either side, and the Triforiums extend backward over the whole width of the Choir Aisles. Early in the fourteenth century, probably before the collapse of the Central Tower, the exterior walls were raised, and large windows inserted with Decorated tracery. Unfortunately, in the two westernmost bays of Bishop Northwold's, that is the last two bays eastward of Alan of Walsingham's work, the Triforium was removed altogether, and the inner arches transformed into windows of the same character as those of the triforium eastward. There seems to be no reason for this, except for the very absurd one that there was not sufficient light cast upon the Shrine of St. Etheldreda. This alteration unquestionably has taken away the uniformity of effect from the interior of the Choir, which is greatly to be deplored. The Clerestory arches are perfectly beautiful. The windows are triplets, set flush with the outer wall. The roof of Bishop Northwold's work is simply groined, the vaulted ribs being arranged in groups of seven, the whole effect being magnificent both in

scale and effect. Perhaps it would be impossible to find more consistently perfect detail than in this portion of the Choir of Ely; the carvings to the capitals of piers, corbels and vaulted shafts and enrichments elsewhere are most perfect, and the hands of the restorer have mercifully had little or no effect upon the grandeur of what he found before him. When the Tower fell, it will be remembered that three bays of the eastern arm were destroyed with it, and these Alan of Walsingham immediately commenced to rebuild. To his eternal credit it must be said that imbued as he must have been with the magnificence of Northwold's work, he did not seek to infuse too much of his own individuality in the general lines of his design, but retained the scale and lines of the existing work, making the detail richer and giving us specimens of tracery which it would indeed be difficult to surpass. The lower arches and those of the Triforium have square bosses of foliage attached to their mouldings in a very striking manner. The trefoils and the spandrels differ in form from Bishop Northwold's, and the long corbels are carved with natural oak leaves. A low open parapet runs along the Triforium and Clerestory levels, which latter is set back within an inner arch, opening to the Choir, as in Northwold's work, but this arch is foiled. The lierne vaulting of the roof is richer than the eastern work, but we very much doubt whether it is appreciated so much. All the windows in the Clerestory on either side have mercifully been filled with stained glass, although, as we have

## Architecture.

previously stated, it is of a very poor order of merit. Taken as a whole, it is probable that these three western bays form the best example of the pure Decorated period to be found in England, and Fergusson asserts, most emphatically, that they are equal, if not superior, to anything in Europe in elegance and appropriateness. The oaken stalls are also the work of Alan, and are, of their kind, very fine indeed, but what to Architects will be the most striking feature of this portion of the Church, is the very beautiful

wooden screen, which Scott designed and put up at the time of his restorative work. The organ case, we believe, is also by Scott. It is worthy of note, too, in this connection, that the organ at Ely occupies the three bays of the Triforium of Alan's work, the case itself hanging down from the third bay almost to the springing of the square arcade. The organ case is, with the screen itself, unquestionably the best thing to be found of Sir Gilbert Scott's. It is, perhaps, his best because it was almost his earliest. As this great restorer continued his career, commissions and work must have come to him in unfailing abundance and

more commissions than is good either for themselves or their reputation.

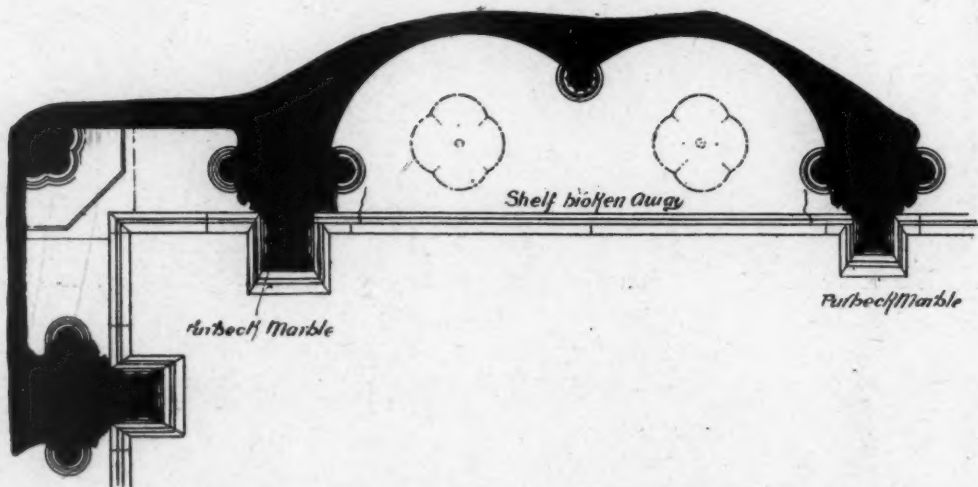
On the north side of the Choir Bishop Northwold was buried. Though much dilapidated his tomb is of great interest; the base is modern. The tomb carries the effigy of the Bishop, fully vested, with figures and sculptures at the sides and foot. At the base is repeated the story of St. Edmund, of whose great Monastery at Bury Bishop Northwold had been Abbot. At the end of the North Aisle is the Chapel of



CARVING IN BISHOP WEST'S CHAPEL.

FROM A CAST TAKEN BY W. G. B. LEWIS.

Bishop Alcock, a remarkable view of which we are able to give. This Chapel was erected somewhere between 1486 and 1500, and was probably designed by Bishop Alcock himself, since he was "Comptroller of the Royal Works and Buildings under Henry VII." The whole Chapel is a superb mass of tabernacle work, wonderfully rich and luxurious. The roof is richly groined by fan vaulting springing from the angles, the centre possessing the most curiously constructed depending boss. The whole of this work has lost its sculptured figures, which at one time unquestionably occupied the greater number of the niches. All the



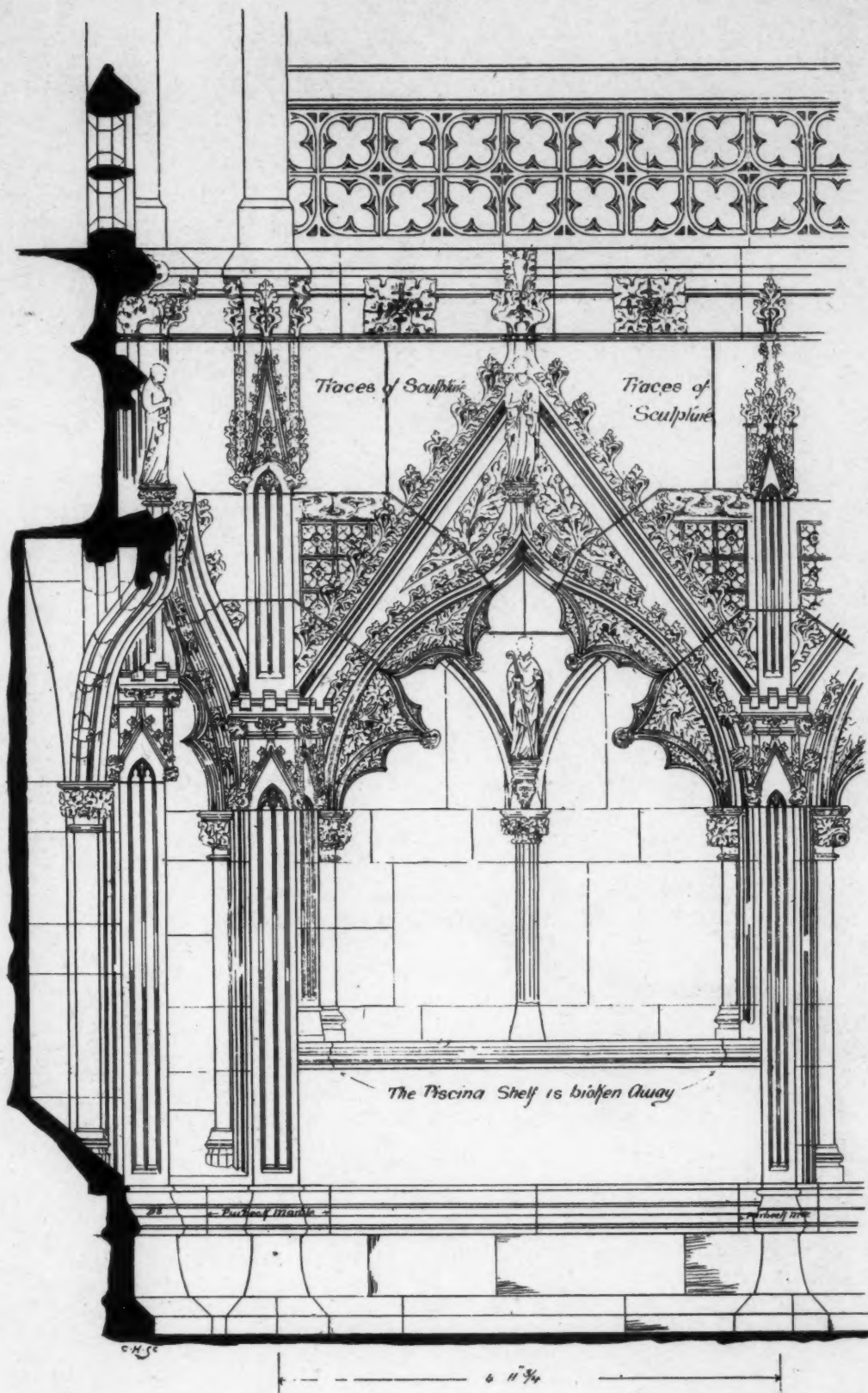
PLAN OF PISCINA IN LADY CHAPEL.

MEASURED AND DRAWN BY LEONARD STOKES.

regularity; the consequence is that much of the work which is attributed to Sir Gilbert Scott is no more his than is the reputed work of many of those practising Architects of the moment, who accept

carving is in Clunch stone, the softness of which is apparent at the present day, so soft indeed, that the surface can be rubbed away by the friction of the finger. The windows, which are Early Decorated,





PISCINA IN LADY CHAPEL.

MEASURED AND DRAWN BY LEONARD STOKES.



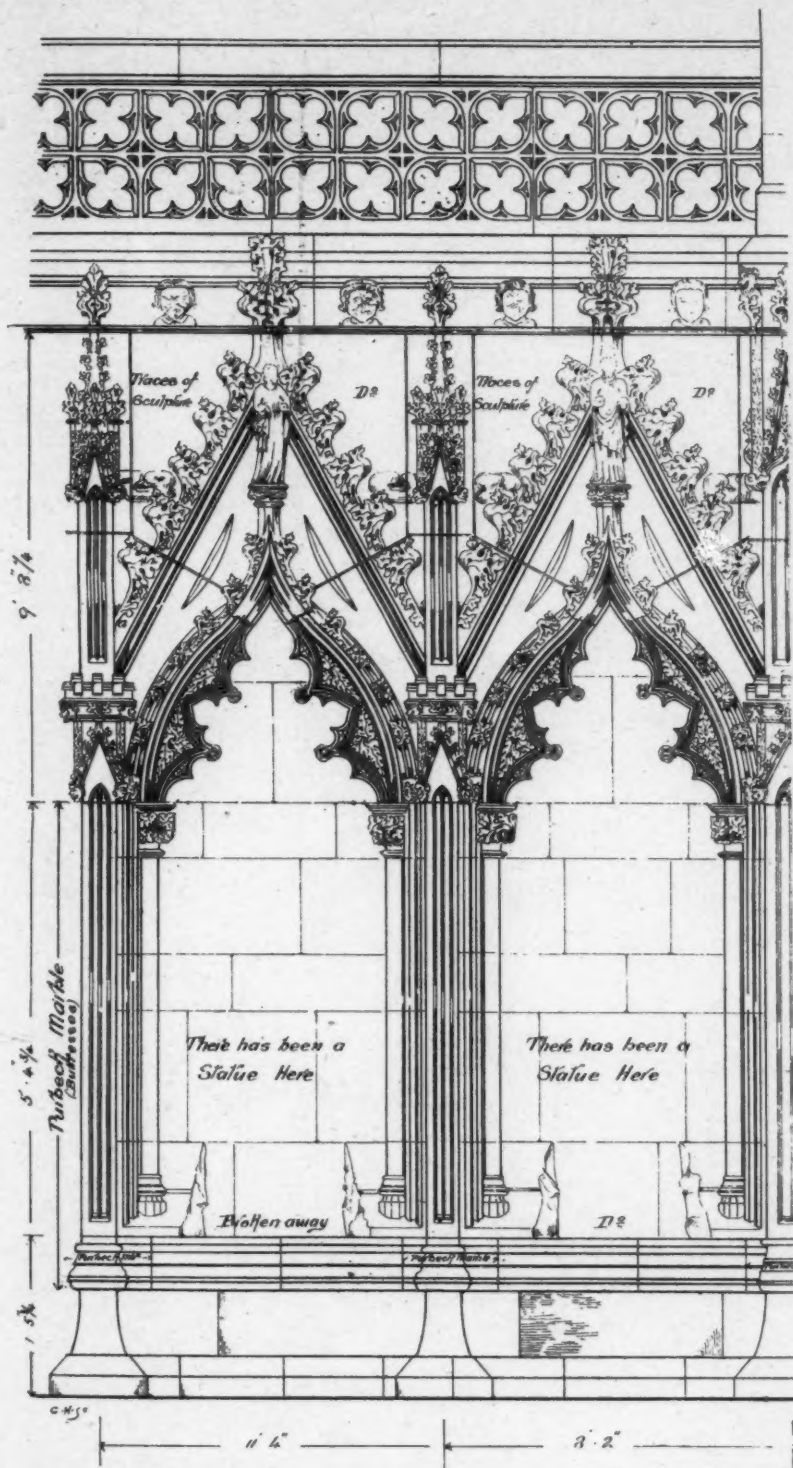
## Ely Cathedral.

seem to have been retained from the original termination of the Aisle. The Chapel itself is entered by doors from the Aisle and from the Retro-Choir. An original figure of Henry VII. stands over one of the doors. Formerly it was secured in a glass case in

the dining room of the Deanery until Dean Peacock restored it to its proper position. On the north side of the Chapel is the Bishop's tomb with an extraordinary little Chantry at the back of it, which forms a most unusual but beautiful arrangement. In the

opposite angle of the Retro-Choir Aisle, that is the termination of the South Choir Aisle, is the Chapel of Bishop West, some half a century later than Bishop Alcock's Chapel, and not quite equal to it in design. Although the whole of the walls are again a mass of tabernacle and panelled work, the influence of the Italian Renaissance is very evident.

The ceiling is a good example of the conversion of Gothic fan tracery to the later panelled roof, having deep re-moulded ribs with pendant bosses and panels painted with arabesques and figures of cherubs. When the work of this Chapel was completed, there must have been several hundreds of figures in the niches and in the foliated carvings of the detail, but upon the destruction of the monasteries, so violent was the hatred of the powers that were, that every figure, even down to the most minute specimens in the various carvings, was cut away, and the chisel marks of the destroyers are visible to this day. The carving of this Chapel, although thus terribly mutilated, shews in numerous instances the most marvellous skill of the craftsmen who worked it. It is utterly impossible to describe the delicacy of the work, work which unhappily,



WALL ARCADING IN LADY CHAPEL.

MEASURED AND DRAWN BY LEONARD STOKES.



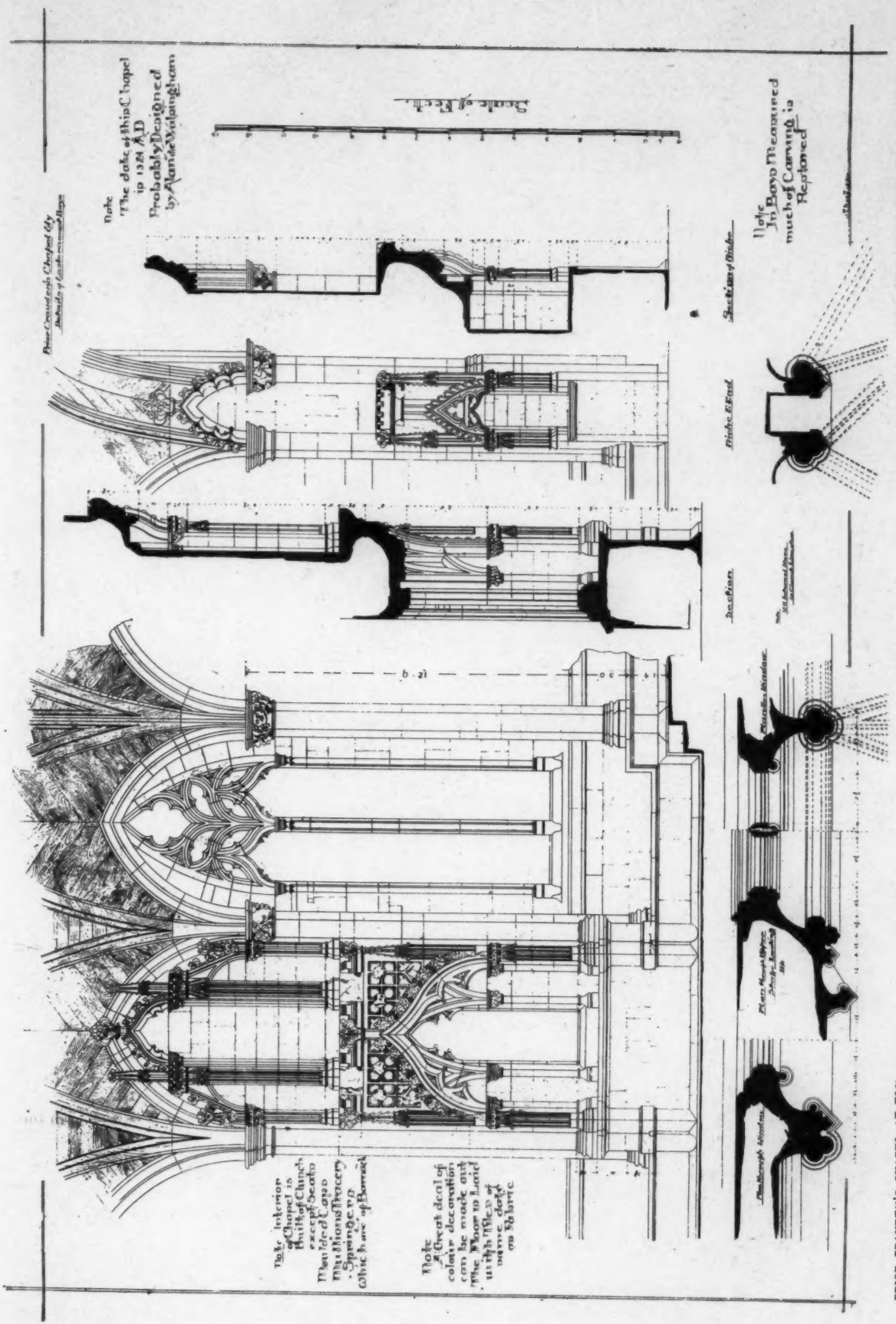
## Architecture.

it must be admitted, could not be equalled by any artist of the existing generation. It is worth relating that the horrible destruction of this Chapel, possibly in obedience to the injunctions of the Protector Somerset for the general purification of the Churches, took place almost before the work was originally completed. Since the interment of Bishop West, and during the last century, the Chapel has been made the sepulchre of many benefactors and Bishops of the Cathedral.

With the magnificent Lady Chapel the actual buildings of the Cathedral Church of Ely come to an end. The position of the Lady Chapel is most unusual, the only other similar instance having been Peterborough, where, however, the building has been entirely destroyed. The only entrance to it is from the North Transept, the last bay of the eastern Aisle being enclosed to form a Porch, which forms an entrance also from the Cathedral precincts, as, since the Reformation, the Lady Chapel has been used as a Parish Church. Nowhere in England is there such magnificent wall arcading, and nowhere, perhaps, has more perfect and heartbreaking destruction been allowed than here. The magnificence of detail is clearly shewn in Mr. Leonard Stokes' fine measured drawings, which we are enabled to publish. The first stone of the Chapel was laid on the festival of the Annunciation, 1321, by the immortal Architect of the Octagon, who was at that time Sub-Prior of the Monastery. The work was continued for twenty-eight years, and was superintended by John of Wisbech, one of the monks, who, whilst taking out some foundations, fortunately came across a large brazen vessel filled with golden coins, with which he was enabled to provide for the construction of the edifice for some considerable time. Although John of Wisbech superintended the work, it is generally believed that Alan of Walsingham himself was the Architect. The Chapel is a long parallelogram with five windows on either side, the tracery of which is similar. At either end is a huge window of seven lights. The roof is an elaborate lierne vault, resembling that of the Decorated portion of the Choir. The construction of this vault is almost miraculous, taking into consideration the extreme flatness of it, but for five centuries the roof has maintained its constructive perfection without damage, and not until Scott was restoring was it considered advisable to add to its security by iron tie rods, inserted between the vaulting and the roof. As an instance of the depravity which must have fallen over ecclesiastical circles just previous to the commencement of the last century, there is to be seen in this glorious Lady Chapel some of the most absurd and monstrous tablets of most incongruous and bombastic design,

which have been inserted in the walls over the arcading, the magnificent carved work and enriched details of which have been monstrously chopped bodily away to admit the records of local grocers, combining a high stand of Christian morality with their more commercial instincts. Another inexplicable act of vandalism was perpetrated at the east end, where the whole of the arcading and decorated work on the walls was hewn down, to permit of a quasi classical monstrosity in wood to be erected as a kind of altar screen. It never occurred to the ruffians who perpetrated this outrage to plant their artistic production in front of the wall arcading, but they must needs utterly destroy it so that they might plug the wall for the better fixing of their enrichments. On removing an altar cloth, which mercifully hides the devastation, the plugs, in all their majesty, may be seen to this day. The one great fault of the Lady Chapel at Ely is the amount of window space, and, consequently, the over-abundance of light admitted to the interior. Whether or not Alan intended that this vast window space should be occupied by coloured glass, one cannot say. Most probably he did, but it is very evident that modern glass inserted in the openings would utterly ruin the Lady Chapel of Ely, so that we must perforce be contented with God's merciful sunshine itself. The present writer, in discussing the control of our Abbeys and Cathedrals, and opposing Mr. Frederick Harrison's desire to allow them to remain and decay in their own good time, without the touch of the restoring hand, said this, "Rather would we see, our Abbeys and Cathedrals continued in their silent history. We can add to them without disgracing them, and we have in our midst men capable of upholding and even of ennobling them were time and circumstance unconditionally at their disposal." Upon walking out of this magnificent Lady Chapel of Ely Cathedral into the North Aisle of the Choir and looking at the circular organ staircase, and a large portion of wall arcading erected by Sir Gilbert Scott at the time of his restoration of the Cathedral, one feels inclined to lament sincerely the conviction which that sentence seemed to convey. In the one we get the perfect freedom of design and execution, in the other, the cramped design and the cast iron execution; in the one, the greatest delicacy of touch, in the other, the crudeness of the imperfect craftsman, minus the abilities of the mediæval artist.

Returning for a moment to the interior of the Church itself, a word may be given to the Altar and Reredos, the work of Sir Gilbert Scott, and happily one of the most successful from his hand.



Prior Crauden's Chapel, Ely  
Architectural Drawing

Note  
The date of this Chapel  
is 1324 A.D.  
Probably Designed  
by Alan de Walsingham

Note  
Interior  
of Chapel is  
built of Church  
except details  
which are  
of stone  
which have  
been added

Note  
A great deal of  
color decoration  
can be made out  
from the floor to level  
with the top of  
the nave  
on the left

Section of Bishop

Disch. End

Section

Note  
In Boys Measured  
much of Carving is  
Replanned

MEASURED AND DRAWN BY R. C. AUSTIN.

PRIOR CRAUDEN'S CHAPEL AT ELY.



## Architecture.

The Reredos was the gift of Mr. John Dunn Gardner, as a memorial of his first wife. Immediately over the Altar are five compartments filled with sculpture, above which rises a mass of rich tabernacle work. Shafts of alabaster, round which a spiral belt is twisted, inlaid with agates and crystals on a gold ground, divide these compartments and support the arches above. The tabernacle work is crowded with figures of angels bearing the instruments of the Passion, with medallion heads in relief. Each compartment terminates in a gable, of which that in the centre is the highest. The whole is rich with gold and colour, and is a distinct acquisition to the Choir.

Of the tombs and monuments at Ely, many are interesting, though none approach the magnificence of those at Winchester, except it be the two Chapels at the termination of the Choir Aisles, of which mention has been made.

Of the exterior of the Cathedral little here need be remarked. The east end, as shewn in Mr. Green-slade's drawing, is a very fine example of Early English work. Buttresses with niches and canopies rise on either side of the three tiers of windows, the uppermost of which lights the roof. The clustered shafts, the mouldings and carved details are all worthy of study.

On the other side of the Choir are the fine flying buttresses with lofty pinnacles, uniting the wall of the Triforium with the Clerestory. These are of Decorated character, and were no doubt added when the Triforium itself was altered in the thirteenth century. The Octagon was originally crowned with a slender spire of wood, which has disappeared. There was some talk of Sir Gilbert rebuilding this spire when he undertook the thorough restoration and repair of the Octagon, but it was never carried out.

The remains of the Conventual buildings are interesting; mostly the Norman Crypt, under a part of the Priors' Lodge, and fragments of Norman work in the walls stretching to the north of the great gate of the Monastery. The whole mass of these buildings, grey and picturesque in their age, cover a considerable area, and suggest the great size and importance of ancient Ely.

Amongst these buildings is Prior Crauden's Chapel, a small but very interesting work of four bays founded by Prior John of Craudene, who died in 1341. The Chapel was probably designed by Alan of Walsingham. The window tracery, the niches and ancient tiles of the Altar, should be studied. They represent Eve with the forbidden fruit, which she receives from the serpent's mouth and gives to Adam. The Chapel, a plan and section of which we give, has been thoroughly restored, and is now used as a Chapel for the Grammar School.

Whichever way one turns at Ely, that rugged Western Tower stands up bold and defiant in the scene, and nothing is finer than to rest at the base of this magnificent pile and watch the remarkable sunsets over the Cambridgeshire fens, which seem to reach their greatest grandeur in the early days of the year. On our last visit, taken to refresh our memory and bring back those dear, delightful days when with sketch-book and rule we spent weeks in that magnificent Octagon and Lady Chapel, these sunsets impressed us more than ever: saffron and gold merging into pellucid green, dipping down beneath the horizon and forming one grand splash of colour across the darkening heavens. And centred across it the one great beautiful Church which comes nearest to our heart amongst all the ecclesiastical glories England can shew.

## SOME ARCHITECTURAL FEATURES ON THE MOSELLE BY W HENRY BROWN

RENOWNED in song and story, pictured on screen and canvas, and extolled and exaggerated in guide books, the Rhine has had more than its fair share of attention since Englishmen commenced to travel and steamers plied upon its broad stream. Its delights are accessible without much fatigue, and steaming up the Rhine is far more convenient than clambering over the lofty eminences that give form and distinction to its pleasant banks. Stopping at such points as Cologne to see the grand Gothic Cathedral; at Bonn, where the Münster represents the Late Romanesque style; at Remagen, with its grotesque sculptures, and at Andernach, famous for its watch tower, rest and study may be combined. Picturesque are the situations of these places, and beyond the terraces of hotels that too frequently afford a first impression, the towns still reveal some of the details that must have made them beautiful in mediæval times. The rounding hand of time has worn their edges, and the trowel of the tourist and restorer removed much that should have remained; but in some of the Rhine towns are architectural studies full of interest and suggestion.

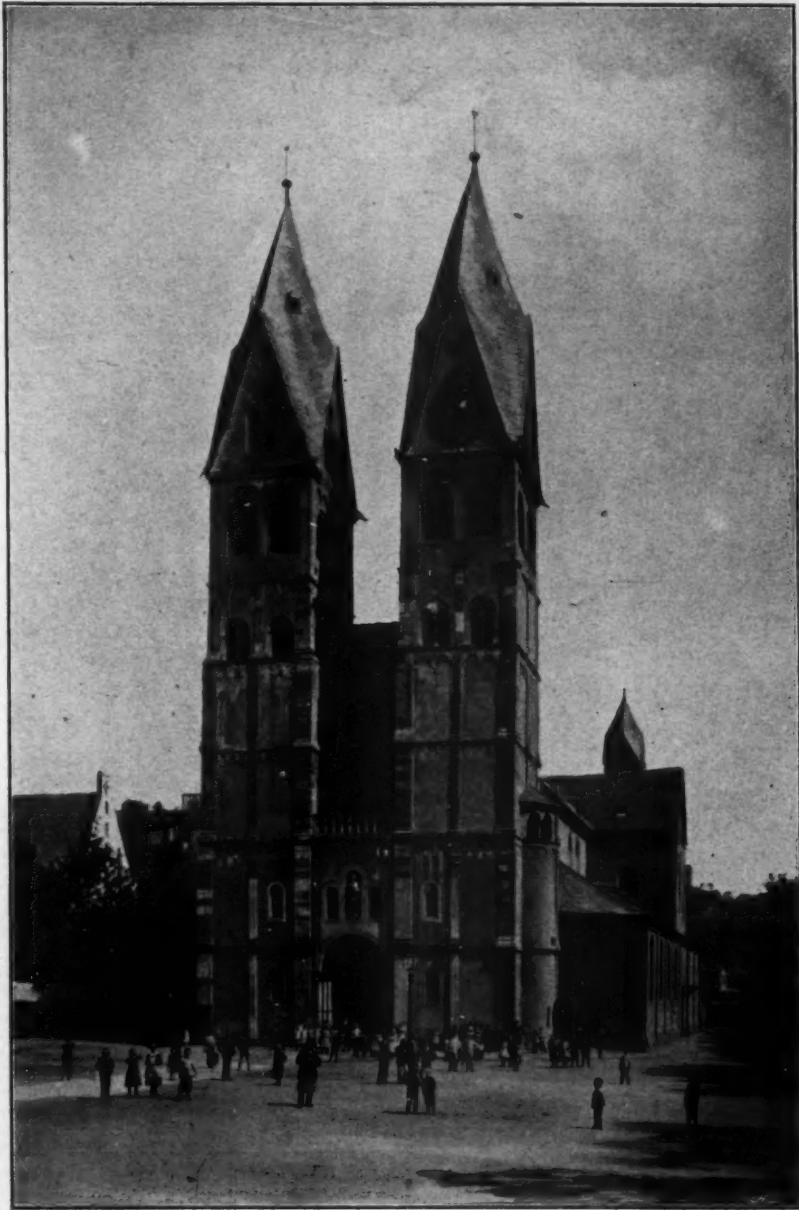
Those horrible terraces of white fronted hotels that stare so glaringly from the quays would discredit any of our seaside resorts. That they should have been allowed to disfigure the riparian scenery of the Rhine reflects upon the German authorities. They stand in rows, with their frontage line carefully drawn with military precision—great splashes of



## Architectural Features on the Moselle.

white relieved by window panes and adorned with nothing but their deadly pallor. Barrack-like in their appearance exteriorly, they give little idea of the comfort within, and surely there should be sufficient imagination in the Fatherland to recognise how queerly they contrast with the delightful blues

Perhaps the evil is minimised at Bonn, where rows of trees enable these terraces to hide their showy fronts in the seclusion of the shadows, and at Cologne, where the busy manufactories have, during a course of years, been responsible for dulling the exteriors; but at Coblenz, a



CHURCH OF ST. CASTOR, COBLENZ.

of the sky, the ever varying greens of the leaves and luxuriant vegetation that, clinging around ancient towers and climbing about ruined walls, makes the Rhine a river of such beautiful hues and pleasant tones.

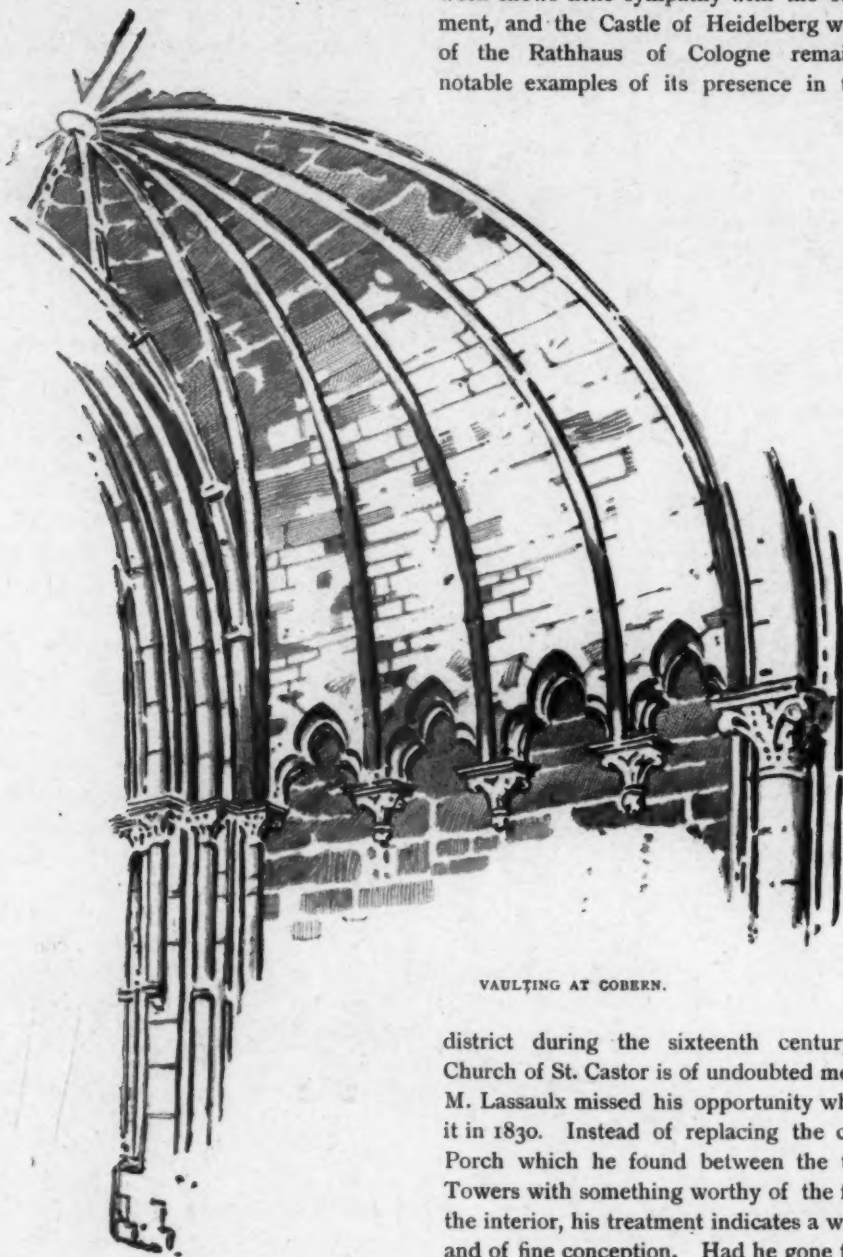
year or two ago the white façades were white indeed.

And yet Coblenz might be made one of the most beautiful towns of the Rhine. Its location is picturesque, but the over-towering fortress of Ehrenbreitstein

## Architecture.

on the other side of the stream, has evidently awed the townspeople. They nestle under its reputation, as they rely upon its defence, and are content to take its praises unto themselves. Coblenz stands at the confluence of the Rhine and the Moselle—a bridge of boats crossing the former, similar to that at

Apart from the Churches of St. Castor and St. Florian, there is not much of real attraction. The Palace is large and its architecture mean. Fairly representative of the German Renaissance, the Courts of Justice perhaps deserve a glance, but the Renaissance did not prosper on the Rhine. What remains of its work shews little sympathy with the Italian movement, and the Castle of Heidelberg with a portion of the Rathhaus of Cologne remain the most notable examples of its presence in the Rhenish



VAULTING AT COBERN.

Cologne, and a fine stone bridge, dating from the fourteenth century, and widened about fifteen years ago, spanning the latter river. The fourteen irregular arches still look well, the arched corbel courses supporting the parapet being deserving of the gaze of the architectural rambler.

district during the sixteenth century. But the Church of St. Castor is of undoubted merit, although M. Lassaulx missed his opportunity when restoring it in 1830. Instead of replacing the commonplace Porch which he found between the two Western Towers with something worthy of the façade and of the interior, his treatment indicates a want of finish and of fine conception. Had he gone to Andernach he would have seen how such a space should have been treated, or in the neighbourhood of Notre Dame he might have gained a suggestion. This one defect marred an otherwise excellent restoration—so far as restorations can be excellent, and so far as they may presume to be satisfactory. The Church of St. Castor stands upon the site

## Architectural Features on the Moselle.

of a Church founded somewhere in the ninth century, but the plan of the building shewn in the accompanying photograph does not date beyond the twelfth century, having been consecrated in 1208. The Nave is of good proportion and originally had a flat ceiling, in common with most other Romanesque buildings of the tenth to the twelfth centuries. In fact, St. Castor presents many of the characteristics of that period, and the round

arches with which the doors and windows terminate have, fortunately, been allowed to remain, although, in 1498, the flat ceiling was "improved" by the Church being roofed with rich Gothic groined vaulting. It is rather curious that the flat ceiling should have been allowed to remain so long, for there is no doubt that the Rhenish Church-builders were skilful in the construction of vaulted roofs in the twelfth century, and that the novelty no less than the beauty led to the adoption of that method in the Cathedral of Spire and the Abbey Church of Loach. Reverting to St. Castor at Coblenz, the single storied Aisles have each five bays, and the Chancel of one square bay is of a proportion in keeping with the rest of the interior. In the Apse is the monument to Archbishop Falkenstein of Trèves, who died towards the end of the fourteenth century. This is a Gothic sarcophagus with a fresco said to have been the work of the old German master, Wilhelm of Cologne, who died in 1378, after reviving the Cologne School of Mural Painting. So peculiarly Italian a combination of painting and sculpture may have been better practised

in Rome; but its uniqueness in Germany warrants the mention of this instance at Coblenz. The Apse, in which the monument is contained, presents a good view to the river and affords an appropriate eastern end. There are seven trefoiled arch panels separated by columns of blue and red stone—another characteristic of the style of the period, which had little sympathy with dull monotony, but gave colour to its work

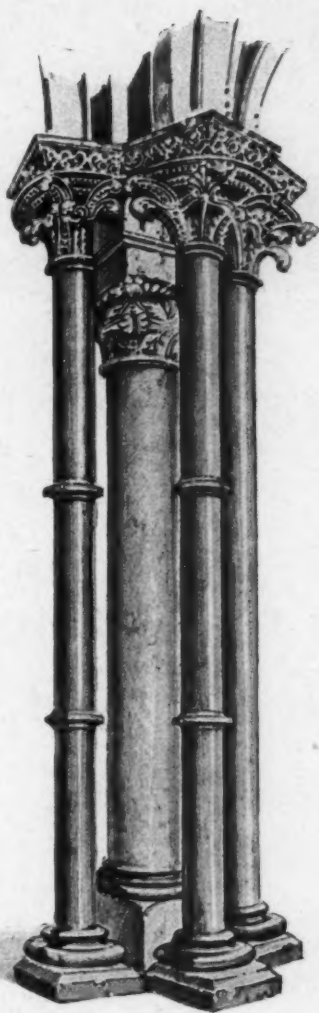
and varied the effect by these alternating hues. I have already referred to the fault of the West Front; its two towers are rightly balanced by two lower ones at the eastern end, while the acute gables have necessitated lofty spires which stand well above surrounding objects. Thirty years ago grass grew right up to the walls of the Church and lingered about the Porch; to-day not a vestige remains, tourists having trampled the few

daring blades that crept from under the gravel-walk. Even Coblenz is imitating some of the worse features of larger cities.

Leaving Coblenz for a trip along the Moselle, we are quickly between beautiful vineyards with small villages dotted about on the banks, as though embedded in the clustering vines that give such a fine feature to the view. Passing two or three larger hamlets, whose tall spires seem anxious to rise above the twining branches around, the little Church of Lay is seen—not very remarkable itself, but interesting to the antiquary because of the painting on the outside of the western façade. Time is gradually reducing the number of such traces of a practice once very common in the Moselle valley, and this exterior painting at Lay is becoming but faintly visible.

Deserving of more than brief mention is the village of Cobern—the scene, some twenty years ago, of many valuable discoveries of the Roman occupation, including a stone sarcophagus. Leaving the river and ascending the hill by a pleasant path through the vineyards, two impressive ruins are reached—relics of the days when Cobern needed more protection from roving bands than it does to-day. These are the

Castles of the Niederburg and the Oberburg, the latter being the loftier and having within the area of its lands the Chapel of St. Matthias, a hexagonal building measuring only 53 feet from angle to angle. But within this space is a wealth of suggestion worth a lengthy stay. It is in the Late Romanesque style, and was begun about a quarter of a century after the dedication of St. Castor at Coblenz. The Church is supported on arches and groups of



SHAFTS AT COBERN.



## Architecture.

detached shafts as shewn in the sketch on page 101. These are remarkable. The pillar in the centre is of red sandstone, and it will be readily seen that the capital is below the level of the other four columns, while the base stands higher than those around, the treatment of each being rather less ornate than that of the outer pillars. Even in the quartette of shafts there is variety. Following the frequent custom of Romanesque Basilicas to have the eastern Towers lower than those of the western end, the designer of the Church of St. Matthias at Cobern has diminished the diameter of the columns facing the centre of the Church, leaving those next the Aisle of bolder proportion and without the moulded bands which divide the former. Black marble is the material employed, and the capitals possess a beauty that stamps the Church with an individuality of its own. Even in these there has been a departure from uniformity, the general effect being one of vigour and originality as well as of true taste and feeling. It must not be supposed, however, that all is so charming, and the fine beauty shewn in the treatment of the capitals of the outer columns illustrated, as well as in the flatter outline of the inner column, is not reproduced on the triple shaft in the angles formed by the Aisle walls. These are not only lacking refinement in many points, but seem to have been designed with a view

to the grotesque and to approach the impossible. If, however, such things as these were to be allowed in the Church, it is fortunate they were placed on



CAPITAL IN AISLE OF CHURCH AT COBERN.



CHURCH OF MUNSTER-MAIFELD.

these shafts rather than on the more prominent positions now rendered notable by the real artistic merit of their capitals. Interest in this little Church is not yet exhausted. Its roof presents a characteristic example of vaulting, the arcading springing from corbels in which the surface ribs are received.

Retracing our steps and passing by a Gothic Castle, restored but a few years since, the village of Alken may be seen on the opposite bank. Not so very long ago the place might have been worth an afternoon, but the interesting domestic Architecture, which then remained, has been allowed to go to ruins so rapidly that the few stones remaining in place need not detain the Rambler with whom time is an important consideration—even when taking a holiday away from the anxiety of professional cares. Some distance further up the river stands Schloss Elz—like most baronial residences of this part of the world, possessed of little architectural beauty, but grandly situated, frowning over a thickly wooded district and forming a striking outline in the landscape. Even more bold in its location is the Ehrenburg—a well preserved old Castle standing on a high hill in the valley of one of the tributaries of the

## Architectural Features on the Moselle.

Moselle. Although architectural details are few indeed, the few arched corbel courses that remain—very similar, by the way, to those of the stone bridge at Coblenz—indicate its mediæval style, while some cusped corbels in parts of the interior have led to the opinion that it must have been a place of much importance in its day, and that its owner must have been a marauder of more than ordinary ability in his vocation, and have had some idea that great criminality should be mollified by more artistic taste than was displayed by other nobles of the country.

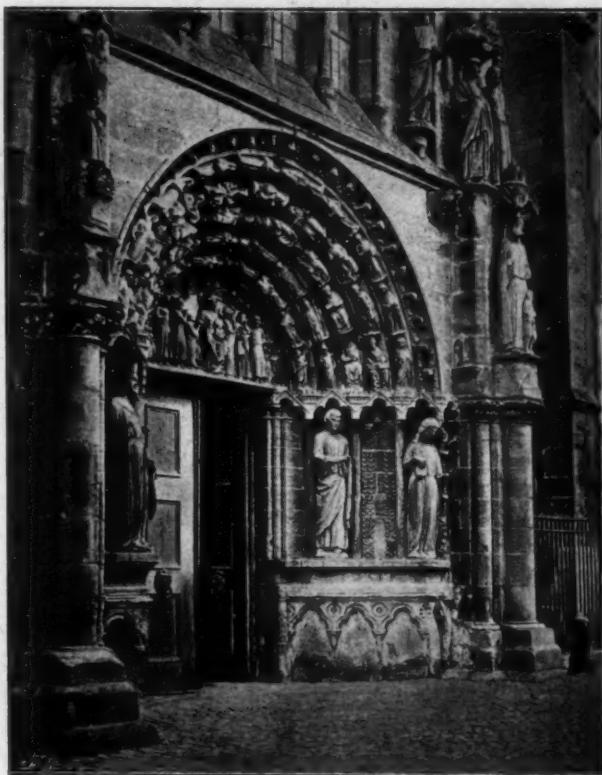
Exceptionally pretty in its aspect from the steamer is the little village of Carden, while a few miles further is Clotten with its ancient fortress, now devoted to ordinary commercial warehousing. From that point the river winds about in the most wayward fashion, without any regard for the modern desire to take the shortest road, with the consequent adoption of Euclid's axiom. There is little else worthy of close scrutiny until Trèves comes in view; but ever and anon are most striking and effective "bits" of scenery—little farmsteads sending their smoke up between the

clustering grape vines and ruined walls that have withstood the ravages of time and the attacks of old-time battles. There is variety enough in the succeeding fifty miles—curious groups of rocks and most luxuriant vegetation, while at Cochem the old castle is a prominent feature, the eye being attracted by the large mosaic figure, by Salviati, placed on the top of the tower. This is of comparatively recent date, being part of the restoration work of Herr Raschdorff from 1868—1878.

But the Moselle is not the only highway to Trèves—though the most picturesque waterway imaginable. The road from Coblenz to the city of our destina-

tion passes through Münster-Maifeld, a little town with less than 2,000 inhabitants, about three miles inland from the right bank of the river. Its present population affords no proper comparison with its ancient lineage. In fact, the inhabitants believe—and they find it recorded in German histories—that the Emperor Caligula was born in their town. Certainly, it was a famous place in the sixth century, and even now has an object of pride in the Church of St. Martin. Seen from a distance the tower might be regarded as belonging to a fortress; but there the likeness to a fortress ends. The corbelled turrets and castel-

lated parapets are in great contrast with the simple Romanesque style of the lower part. The Church itself has a triple character, which has, however, been so well blended that no incongruity is apparent; in fact, the whole composition presents a harmony in stone that hardly seems possible when the facts are placed upon paper. The western portion is Romanesque, the eastern Transitional, and the body is Gothic of a somewhat ordinary kind, and was completed early in the fourteenth century. The Chancel is good, and some



WEST DOORWAY OF THE LIEBFRAUENKIRCHE, TRÈVES.

splendid canopied niches give enhanced interest to the interior.

At Carden, 23 miles from Coblenz, is a Church somewhat similar to that at Münster-Maifeld, but which derives its greatest interest from the old Abbey ruins by which it is surrounded. These, however, are crumbling to decay, and the wealth of detail which they were reputed to have possessed is now poorly represented. In the village a few half-timbered houses may still be discerned. Passing Carden, the natural beauties of the district predominate, the next few miles the villages being commonplace but for their surroundings, the beauty of which



## Architecture.



CATHEDRAL AT TRIER.

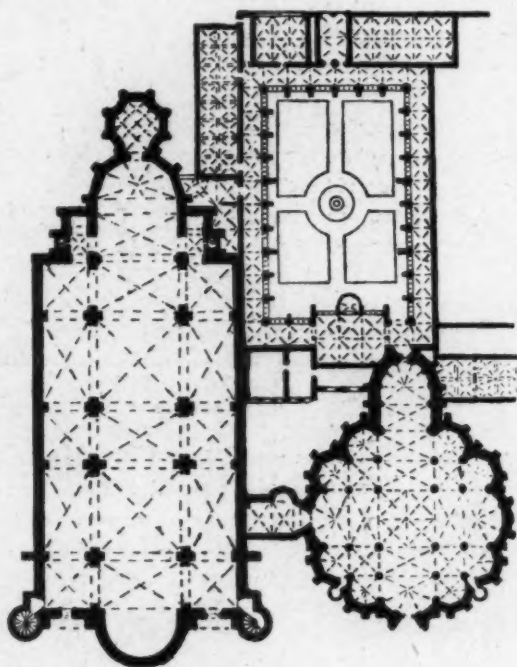
is of a singularly delightful kind, especially in the season when the grape vines are at their best and nature smiles her pleasantest. The river becomes wild, wayward and wanton, turning abruptly and revealing new scenes and varied hues to the eye every mile or so. There is nothing monotonous about the landscape, nothing prim and decorous about the Moselle, which must have puzzled ancient warriors as they followed its course from the Vosges to the Rhine. Onwards from Alf to Trèves, about 62 miles by the river, the view becomes more rocky and wilder, yet without losing its luxuriance of vegetation and overhanging vineyards. At Trarbach, which from its position has become a halting place for travellers, and is consequently prosperous during a portion of the year, are some ruins of interest and a valley of delight. The fort of Gräfinburg dates from the fourteenth century and, still commanding the river, looks upon modern tourists with a grimness and glory—ancient, perhaps, but which might have to be reckoned with if visitors proved too inquisitive. Passing Trarbach, as full of legends as the region of the Drachenfels, and as noted for its red wine as Heidelberg for a beverage of another sort, the river narrows a little until at length the historic city of Trèves comes in view.

This is the noblest town on the Moselle. Its memories are extensive—they stretch beyond the days of Julius Caesar, and local gossip endeavours to give it greater antiquity than Rome. Whether that can be sustained or not, matters little to a place which can claim to have been founded by the Emperor Augustus, and to have had Constantine, Julian and Theodosius as residents, to say nothing

of the great Roman notabilities who were on its visiting list as friends or foes. Our first impression of the town, as it exists to-day, is that of the bridge which crosses the river at this point. Some of the buttresses are reputed to be of Roman origin, while others were restored in 1729—forty years after their destruction by the French. Like the bridge which spans the river at Coblenz, that at Trèves has been widened to meet the developments that have taken place in the locality during the last half century—developments and improvements which have some-

what hardened the aspect, but which have convenience the town—and utility frequently displaces the picturesque.

The most remarkable edifice in the city—in fact, the most notable structure in the Moselle valley—is



PLAN OF TRIER CATHEDRAL WITH THE LIEBFRAUENKIRCHE.

the Porta Nigra, a great gateway, which was once probably used as a court of justice. It was erected in the early years of the fourth century, and





INTERIOR OF THE LIEBFRAUENKIRCHE, TREVES.



## Architectural Features on the Moselle.

as the exterior could be closed by a portcullis, it was probably intended for defence as well as a bold entrance to the city. It is practically certain that it was connected with the city walls, and the two towers were admirably calculated to withstand invasion, for should the enemy overcome those at the gate and obtain entrance to the open court within, those in the towers were secure from danger and in a most advantageous position to "hurl upon the heads" of those below. The length from the outside ends is 115 feet, the height from 75 to 93 feet, and it is 29 feet in depth, the two gateways on either side being 23 feet in height. Lias sandstone is the material of which it is composed, the great blocks being secured with iron or copper braces, thus obviating the use of mortar throughout the entire construction. Blackened with age, as though it had stood for years in the thick of London's smoke, the Porta Nigra is one of the most notable of Roman relics north of the Alps—its bold outline, without any tawdry ornamental additions, evidences the strength and solidity of the ancient masons. Besides serving as a gateway and, as has been said, probably as a law court, the gateway has served a religious purpose. Between 1028 and 1035 a hermit, named Simeon, lived in the eastern tower, winning more than local celebrity. In memory of his deeds the Porta Nigra was converted into two Churches at his death, and for many years it continued to fulfil its sacred functions. Several additions were made which were wisely removed early in the present century; it having been decided to return the gateway to its earlier character as far as possible. Only the Romanesque Apse at the east end now remains to indicate its use during the Middle Ages.

There are other Roman remains in the city, particularly towards the south-east. Among the best of these is the Basilica and the Roman Palace, the latter now standing in ruins and rising to a height of 65 feet, and dividing fame with the Amphitheatre lying amidst vineyards in the suburbs of the town. It is a fine type of Roman work, although not so large as the Colosseum at Rome. That held 87,000 spectators; the Amphitheatre of Trèves, it is conjectured, could have contained 30,000.

Notable as are the Roman remains of the city, and valuable as they may be to the antiquarian, the Cathedral presents the greatest architectural curiosity. I say "curiosity" advisedly, for it is a veritable collection of architectural styles, having experienced more than the ordinary troubles of the ecclesiastical buildings of this locality—some arising from the wantonness of foes, others from the "restoring" fancies of professed friends. This Cathedral is among the most ancient Churches of the Fatherland.

Upon the site once stood, according to historical records, a quadrangular Basilica, erected towards the close of the fourth century. Within a few years of its erection the Romans consecrated it to religious uses. Mr. Ferguson, in his "History of Architecture," adopts the view that the Church was originally fashioned, after the design of a contemporary edifice at Jerusalem, in two separate parts—one rectangular and the other circular. He suggested that an atrium connected the two edifices. M. Gailhabaud, however, supports the idea that the first structure on the site was given up to secular purposes.

After its destruction by the Franks, the edifice was restored by Bishop Nicetius, but again it was destroyed—the second time by Norman hordes. Then it began to assume the form in which it stands to-day. Archbishop Poppo, who held the See from 1016 to 1047, gave it definite form of a Romanesque character, the additions he made, having been chiefly of brick and limestone, may be easily distinguished. The western end especially has retained its eleventh-century appearance, although the raising of one of the Towers during the time of Gothic enthusiasm has not added to the effect, such addition being rather out of sympathy with the character of the building. In the twelfth century the East Apse, shewn in our photograph, was built by Bishop Hillin, who was responsible for many alterations and some acknowledged improvements. During the following century the roofs of the Naves and Aisles were vaulted. Every Archbishop of Trèves seems to have been desirous of leaving more than his bones for remembrance—nearly thirty of them have been buried in the vaults—with the result that sculptured niches and fine doors, together with other more elaborate works, have been freely bestowed upon the building.

The interior of the Cathedral is as varied as the exterior. Thus the enclosure to the Choir is worth detailed study, so is the High Altar dating from 1700; but some of the carving and mouldings are poor indeed. The pulpit dates from the middle of the sixteenth century, and its reliefs give it a creditable appearance. But the great attractions of the Cathedral, so far as they are recounted by natives, are not architectural. They consist in the wonderful relics, said to be authentic, and which certainly have drawn crowds of pilgrims to Trèves during the last decade. There is the "Holy Coat," placed in the High Altar, and up in the treasury are several Romanesque reliquaries, one supposed to contain a nail from the Cross, and another the head of St. Matthew the Apostle.

Interest in the ecclesiastical Architecture of this ancient city is not exhausted when the Cathedral has been seen. Connected with it by Cloisters of



## Architecture.

the thirteenth century, is the Church of Notre Dame, or the Liebfrauenkirche, an Early Gothic building, evidencing, as is, perhaps, natural when the geographical location of Trèves is considered, both the German and French spirit of the time. The first design was not an original conception; in fact, some authorities have declared it to be an imitation of the Abbey Church of Braisne, near Soissons. Twenty years were occupied in the building of the Church in the thirteenth century, but the Tower awaited completion till late in the fifteenth. Unfortunately, the stained glass windows are modern, and admit of a glare rather destructive of that "dim religious light" which should give an impressiveness to a sacred building like this, otherwise so pleasing to the student.

awkward positions while witnessing the scene sculptured in the tympanum. Had the pointed arched doorways adopted in the Cathedrals of neighbouring France been adopted, the horizontal attitudes of these witnesses could have been avoided. Apart from this criticism, however, the effect of the arch is grand, and the excellent sculpturing compensates for minor defects. In the outer jamb on the right the Virgin turns to the left, while statues of prophets and Biblical heroes give boldness to the flanked pedestals and the niches above. Although this is the finest of the three main doorways, the others have each characteristic features, that notably on the east side, which has a trefoiled arched tympanum in which vine branches are treated in a most delicate and delightful fashion.

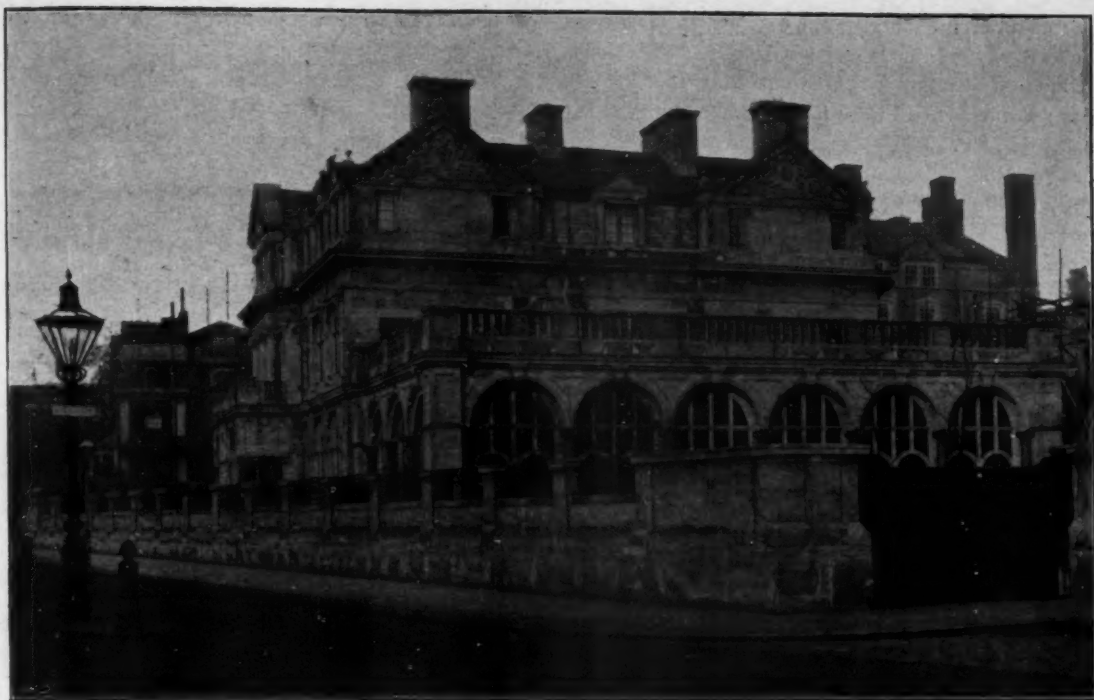


PORTA NIGRA, TREVES.

The Liebfrauenkirche is fortunate in its doorways. They are all richly sculptured with a taste and appropriateness not always recognisable in Rhenish work, and indicate a patient care and artistic work that probably arose from the deep feelings of the executors. Certainly there is nothing mechanically correct and nothing mathematically accurate about them. They symbolise the writings of both Old and New Testaments, and were inspired by them, rather than the monetary considerations which now control artistic instincts and limit the possibilities of Art. At the chief entrance on the west side, for instance, is a portal, the glory of whose earlier day still lingers, although minimised, as cannot be avoided, in a photograph. The semicircular arch does not lend itself to the insertion of the figures placed in the archivolts, and they are consequently seen lying in

When the Moselle leaves Trèves it loses much of its ancient historic interest, and, skirting Luxemburg, may be traced to its source in the Vosges. The distance from Coblenz to Trèves is certainly the most interesting portion of its length, the wealth of its natural beauties having been enhanced by the accumulation which has been made by the people who have settled within its valley during many long centuries. The ruins of disembattled castles may not frown so grandly as they haunt us from the Rhine, and we miss the baronial seats that brighten the landscape and add cheerfulness to the view, but with its vine-clad banks and vagrant wanderings amid such luxuriant lands, the Moselle gives a restful time after the rush of the Rhine, and the hurry of the modern holiday. Away from the great crowd of pleasure seekers, the architectural student

## Mr. Alfred Beit's House.



26, PARK LANE—FROM THE SOUTH-WEST.

may make slow progress along this happy region, and ever and anon see objects to arrest his notice and impress his mind. The old and the new frequently meet in these little villages, and long may the ancient relics remain to tell us of the mighty builders among the Romans whose arts were remembered in the Middle Ages, and whose influence may again inspire the people of the Moselle valley to the erection of noble buildings and the perpetuation of the truest Art.

### M R ALFRED BEIT'S HOUSE IN PARK LANE

It requires no highly trained imagination to discover that the Architects of the remarkable Church of St. Anselm, illustrated some time back in the pages of this magazine, are indeed the Architects of this the most important town house which has been erected in London during the last decade.

We admit having possessed an inordinate curiosity as to the result of Messrs. Balfour and Turner's individualism allied to the requirements of one of those Emperors of Finance who, fortunate or unfortunate for Architecture, as the case may be, make demands beyond the ordinary conceptions of the

ordinary citizen, especially when these combined efforts were to take shape upon a unique site verging, on what George Augustus Sala rightly termed, the most magnificent park in Europe.

This was an opportunity rarely offered to Architecture. Except in the minority of instances, town houses are not built by the men who inhabit them, and in rarer cases still is it that ground values and questions of light and air do not entirely overrule the æsthetic influences of Architecture itself.

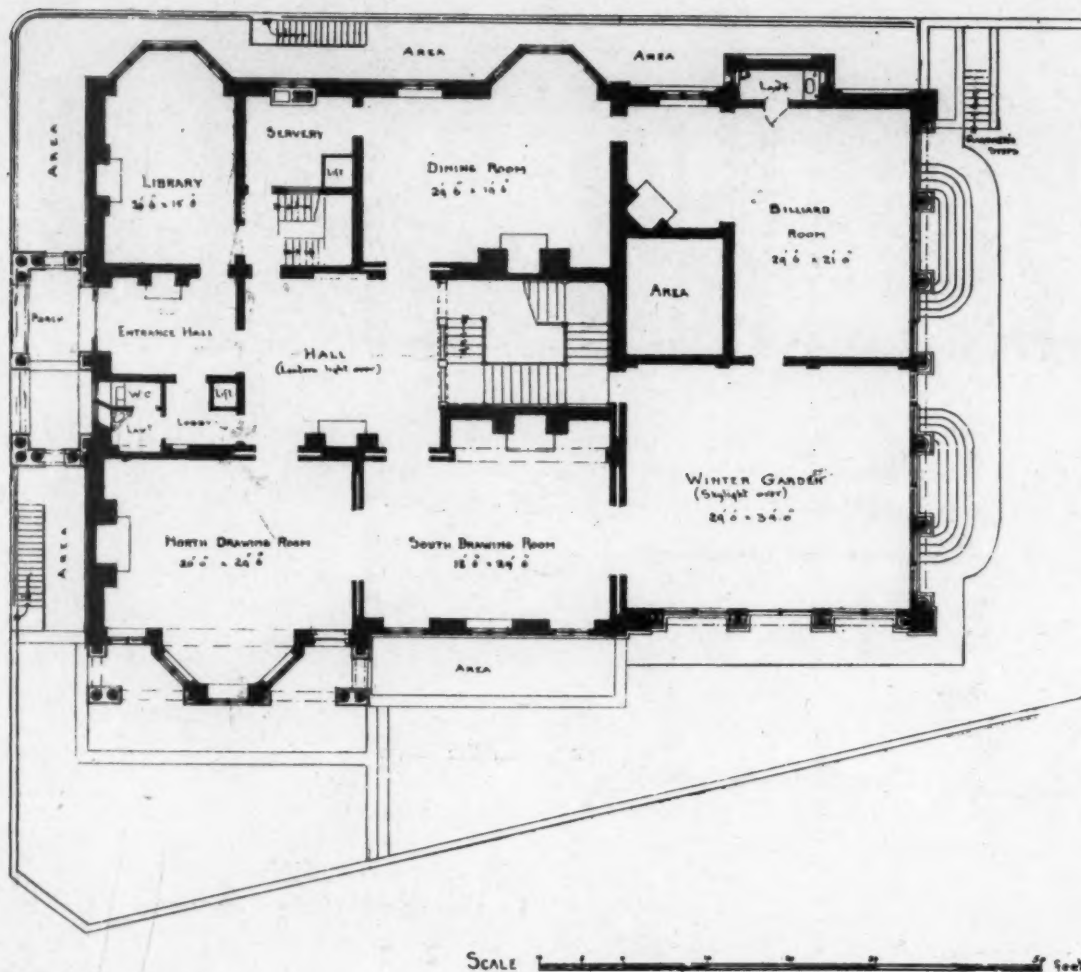
On the Grosvenor Estate, of which this site we believe is a part, building operations on a very large scale have for the last few years been taking place, and the Duke of Westminster himself has shewn more than average interest in such matters by regulating the rebuilding of this part of his property in a systematic and comprehensive method. The system is this. When the leases of a block of property expire, the Duke has the buildings pulled down and the site cleared. It is then determined by the "Board," consisting of the Duke, his solicitor, his surveyor and other officials of the Grosvenor Estate, how the property should be dealt with, what number of separate buildings should be erected thereon, and the cost of each building. An Architect is then appointed to mature the intentions of the "Board," and the former leaseholders are invited to take the various subdivided sites, conditionally on the erection of the buildings according to the estate's requirements.

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From an architectural point of view, this is a distinct improvement upon the old system of letting the land on building leases and trusting that Providence will look after the architectural amenities for itself. It is not to be expected that this system is faultless. A glance at the buildings which have grown up these few years past will amplify this fact, but nowhere in London have we come nearer to the professional Arcadia than in the immediate vicinity of this great house in Park Lane. If by the means

possible to do with a "shop front," but Norman Shaw himself never surpassed this range of buildings, the Architects of which we know not, but whose beautiful work we can never cease to admire.

Messrs. Balfour & Turner's instinctive treatment can be detected in the almost adjoining buildings in Alford Street, but upon them one can trace the ever-masterful influence of commerce, an influence which happily is entirely lacking in Mr. Beit's beautiful house itself.



THE GROUND PLAN.

and methods detailed we get monstrosities in terra cotta, wherein the designer shews too clearly he does not and will not understand the application of the material he uses, we, on the other hand, get that really beautiful range of shops now occupied by Messrs. Phillips, in Mount Street, Grosvenor Square, proving once for all that the insufferable "shop front" is not the insuperable difficulty that Architects have more or less admitted. Norman Shaw has taught us in St. James' Street, Piccadilly, what it is

Like all modest men, or rather like Architects who really do good work, Messrs. Balfour & Turner have vouchsafed the writer but little information about this building. Looking at it from the exterior, it may be supposed that the single-storied wing forming the billiard-room and winter garden must have been, from its design, an after consideration of the building owner, for it has (only perhaps to a slight degree) unbalanced the design and thrown it somewhat out of gear. It is, unfortunately,

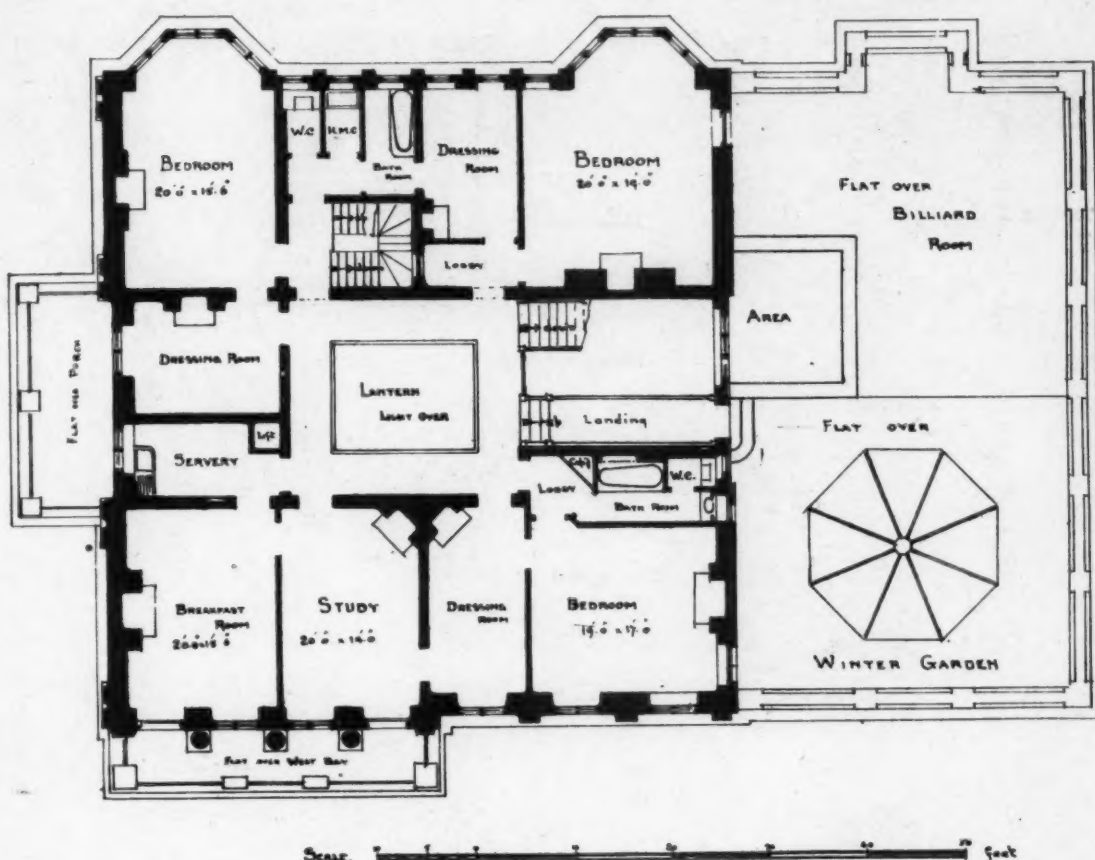


## Mr. Alfred Beit's House.

impossible from the photographic illustrations which we reproduce to portray the vigour and vitality of the house as it stands. We have to be thankful that it possesses no atom of that architectural precocity which may be as apparent in Art even as in human nature. Upon a broad criticism, the handling of the topmost story has been little short of masterful, always ignoring the disruption of scale previously mentioned. The treatment of the angles of the walls to the gable fronts is a happy piece of inspiration. The main cornice running right round the building is very vigorous, and the

which has prevented many of the younger Architects from doing really fine work.

In the interior itself we are inclined to think that the Architects have not had the free hand necessary for the production of a perfect building; indeed, there are some things in this really fine house which would induce a tinge of regret in architectural hearts. Oak panelling seems to have been the original conception for all apartments on the ground floor, and the same vigorous hand is detected in the hall panelling, particularly in the arcading, which confines the quadrangular corridors



THE FIRST FLOOR PLAN.

mouldings indeed throughout have the same characteristic. To have been spared the infliction of the circular balustrading, the infatuation for which few Architects seem to be able to withstand, is a distinct improvement to the design, whilst the dignified treatment of the first story wall space between the two bays on the Park Street front is rare in beauty and execution.

Looking at the plans themselves, we are struck first of all by their apparent simplicity. They are free from the trickery of much modern planning,

of the first floor immediately underneath the lantern, and on the staircase and in the corridor on the first floor. In all is the Architects' vigorous British treatment, but in the rooms themselves French influence is apparent, and to our thinking, is not quite so happily effective as it might have been.

The dining room is French to the backbone. The walls are panelled in oak, carved and enriched in places. This has unhappily been painted white. The billiard room is the finest apartment in the house. It has a curiously groined ceiling, the

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decoration of which in colour would have gladdened the heart of Gambier Perry, and although fine in execution might have been richer in colour if colour was necessary. The walls of this room are covered in silk brocade. It would have been truly magnificent had they been panelled to the springing of the groining.

Curiously enough, the drawing rooms are in oak, very delicately handled, and evidently of Continental workmanship. The French influence is again emphasised in the sliding doors dividing the north and south drawing rooms and the south drawing room and the winter garden. These doors are glazed on either side with looking-glass plate in small panels, and have an effect which is altogether foreign to the general design of the house.

The walls of the Library, we understand from the workmen in the house, are to be panelled in oak, the panels being filled in with silk brocade. As we have said, the panelling of the staircase,

corridors on the first floor and the arcading underneath the lantern light is excessively severe in treatment, which might have suggested the very unusual way in which the hall itself is lighted. That portion of the hall which is ceiled is covered in plaster above the panelling, and a series of electric lamps has been dropped behind the top of this panelling, so that when the current is applied nothing but the glow of these lamps upon the cove itself is seen. The effect is so extraordinary that actual experience

of it is necessary before judgment may be passed upon it, but a casual observation is quite startling and the effect should be remarkably good.

The artificial lighting of stained glass windows has a certain dramatic effect dear to the heart of the modern decorator, but the artificial lighting of stained glass is a crime against the ethics of Art. A most elaborate system of electric lamps has been arranged to shed light through the domed lantern which is glazed in stained glass. The same thing

is done at the Mansion House, which possesses a stained glass window—we rather fancy in the Egyptian Hall, looking towards the west—electric lamps behind “flash-pans” being arranged for use on great civic functions, so that the guests may revel in the delights of artificially illuminated stained glass. The fact that the elaborate system mentioned has been installed in Mr. Beit's house is no guarantee that it will be made use of, and it may be supposed that this



THE PARK STREET FRONT.

system is the suggestion of an enterprising and ambitious electrician, rather than that of Mr. Beit himself.

Some magnificent designs have been put into the ceilings of several of the rooms on the first floor, notably the bed and dressing room at the north-west angle. One of these, we forget at the moment which, is superb, and we will endeavour to secure an authenticated drawing, so that we may reproduce it in a future issue.



THE ENTRANCE DOORWAY.





## Mr. Alfred Beit's House.

Other ceilings, however, are certainly not the work of the artist who produced the one just mentioned. There is likewise a falling off in the design of much of the panelling and other decorative work. That these things are the work of the Architects of the house itself, we cannot for a moment think. Not that they are in themselves below the average of decorative work in first-class buildings, but when the primary features of the house and its decorations are so fine, second-rate artistic work is so easily detected, and so difficult to explain away, no matter what its initial intrinsic cost may be.

practitioners to erect him thereon a lordly dwelling house, much was to be expected, and the result falls but very little short of that expectation.

There is, however, in this great house the evidence of the want of continuity of thought which alone can produce a monumental work of architectural art. It is not possible to produce a building, as a whole, that would meet with the approbation and approval of all lovers of the beautiful, but such disapproval of any fine building is based, not on any minor defect of design or of execution, but upon the broader principles of personal taste, which must of



FROM THE NORTH-WEST.

Park Lane itself is an inconsequent medley of inconsequent buildings, picturesque indeed on a dim March morning when the London mist is rolling majestically away beyond the Park railings on the western side. Mighty men of millions are its people, and like the greater herd of humanity, many of them know very little of the art of Architecture, and honour it still less, so that when a rich and worthy citizen, uninfluenced by the dictates of bank balance, came forth and boldly purchased a vast and valuable site, and instructed a couple of talented

necessity differ in non-professional as in professional circles. Some there are who will take exception to the general treatment of this house—the treatment of its design. That is of no moment, but that such an endeavour, possessing as it does the two influences of talent and wealth, should fail in some minor points which mar the whole, is of great moment, and upon these a word is due.

Mr. Alfred Beit has arrogated to himself a great opportunity, the opportunity of erecting in London one of its finest houses, and so rare is this

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opportunity given to the architectural world, and so rarely is it possible of achievement, that we have looked to the maturing of this building with no usual emotion, and are therefore the more jealous that it should not become another lost opportunity. Upon this and this alone Mr. Beit will pardon us if, in our intense interest, we seemingly overstep the bounds of justifiable criticism.

That Mr. Beit himself is not answerable for these few artistic discrepancies goes without saying. A man who has, through circumstance, stamped his name upon the Colonial history of England, who rules vast financial and commercial destinies, is not

the moment, he will insist, we have no doubt, that before the workmen finally leave the building, it shall be made worthy of himself and the great opportunity which surrounds it.\*

## SOME POEMS IN MARBLE BY A DE BURGH

RICH as the present century is in every kind of achievement, prodigal as it has been in scientific discoveries, incalculable as has been the increase of man's store of physical and intellectual luxury, there is little to tell of any new architectural thought, and although we have seen building operations on a larger scale during the nineteenth century than in the two preceding ones, we are not able to record any strikingly new departure in architectural style. True, Paris, Vienna and St. Petersburg have been almost rebuilt during the last fifty years; London could hardly be recognised by anyone who had been absent for thirty or forty years (the embankments alone having changed entirely the character of the metropolis); on the other side of the Atlantic have arisen cities, towns, bridges, viaducts, &c., of gigantic dimensions, where a few years ago not a hut was visible; to say nothing of the nondescript and ungraceful style of the new American "sky-scrapers," which do not come under the head of any special classification, and which owe their ungainliness to enormous ground values in the States. Modern times have brought certain alterations for the better in matters of sanitation,



ROYAL HISTORICAL MUSEUM, VIENNA.

the man to find time for the direction of architectural minutiae, and having laid down the broad principles of his house and produced, by the aid of his Architects, one of the most perfect architectural possibilities of

comfort and convenience, but they have added little to the beauty of the old styles, and in saying this we are not deprecating the art of our days, for it would be hard to bring change without discord

\* Since this article was written and in type we learn that Messrs. Balfour & Turner's commission ceased with the building of the house and the decoration of the bedrooms on the first floor. The panelling, except to the hall and staircase and the decoration of the billiard room and Mr. Beit's own personal suite of rooms, was not carried out under their supervision, and as the writer of this article suggests, the erection of the billiard room and winter garden was not considered in the original design of the house, which had been built one story high before the enlargement of the ground plan was entered upon.

The writer of the article put to Messrs. Balfour & Turner a list of things which he suggested might not have been carried out by them, but, with the exception of saying that the lantern light over the hall was originally flat and so constructed by them, and that the dome light was an alteration for which they were not responsible, the Architects, very properly we think, refrained from pointing out what was and what was not their work.—EDITOR OF "ARCHITECTURE."





THE UNIVERSITY, VIENNA.



## Some Poems in Marble.

among the pure and stately harmonies of Greek form or to alter with improvement the blossom-like fretting of the Gothic, or the pomp and grandeur of Renaissance.

In the special feature of staircases our modern buildings excel, where those of former times were more or less deficient. Architects of the century have vied one with the other to endow this particular feature of their work with extreme beauty, and when going over the great architectural productions of this century, we cannot but stand in mute admiration before the

"poems in marble" they have created. Perhaps the most perfect are to be found in the monumental palaces and public buildings of Vienna. Take, for instance, the grand staircase of the Imperial Opera House. The building was erected in 1861 to 1869, was designed by the Architects Van der Nüll and Siccardsburg. The style adopted is the Renaissance. To our mind this staircase is unsurpassed. Whatever faults may be found with the exterior of the building (and in this respect it did not satisfy the designers

themselves, one of whom felt so strongly disappointed that he committed suicide), the interior is in every respect perfect, and the foyer with the double escaliers carried out in flawless white marble and adorned with statuary, medallions in bas-relief and frescoes (where practicable) are magnificent and faultless. We reproduce two views of this architectural triumph, also an illustration of the more simple but stately private staircase leading to the imperial box, which is known by the name of "Kaiserstiege" (Emperor's stairs).

Baron von Hasenauer, the most renowned of modern Architects, has designed the Imperial Court Theatre, which without doubt is the most perfect building of its kind in Europe. As he had carte-blanche for his work and had neither to consider cost nor space, it was perhaps not so very remarkable that his genius achieved a monument worthy of the century. But we will not overstep our province and describe this temple of the Muses, but concentrate our interest upon the grand staircase which leads up from the entrance hall to a

wide landing, continues thence to the principal galleries, after it has allowed two smaller staircases to branch off to right and left towards the two side-wings of the building. This grand escalier is somewhat simpler than the one of the Opera House, but it is admirably projected and carried out. Convenience is combined with great beauty and the dimensions are in excellent proportion. The material used is marble, of various colours, giving the whole a picturesque and, at the same time, gorgeous appearance, without in any way convey-



STAIRCASE AT MIRAMARE CASTLE, TRIESTE.

ing the idea of heaviness; on the contrary, the impression received is one full of beauty and symmetry, and the whole is a work of simple grandeur.

The principal staircases of the new University buildings are quite unique in their construction. They were designed by a great master—the late Mr. Ferstel. The style of the edifice itself is that of the Italian Renaissance, and it is the largest of the Viennese monumental buildings, covering an area of 21,720 square metres. A wide flight of stone steps leads up to the portico, and thence into the large



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vestibule, where the principal staircase is reached. On the first and lower part it is a double one, leading up from opposite sides to a broad landing, and from here it divides itself into four distinct flights, continuing up to the large galleries upon which the doors of the various lecture rooms, &c., open. At the centre of the principal gallery above the stairs stands a marble statue of the present Emperor. The dimensions of the lofty hall which contains these stairs are finely proportioned.

One cannot help being struck with the splendid grand staircases and vestibules of the Court Museums. The two edifices are, as seen from the outside, exactly alike. But the interior of the Art Museum is much more ornamental than that for Natural History, which, having regard for the strictly scientific purpose for which it has been erected, is kept severely simple and plain. The photograph produced here-with represents the escalier of the Art Museum. The hall or vestibule out of which the staircase ascends is crowned with a beautiful high cupola adorned with the celebrated painting of Munkacsy, "The Apotheosis of the Fine Arts," containing portraits of the greatest masters of ancient and modern times. The "lunettes" round the Dome are filled with portraits of Albrecht Dürer, Holbein, Titian, Michel Angelo, Rembrandt, Rubens, Rafael and Leonardo da Vinci by the brush of Hans Mackart. The stairs and casings are in variegated marbles, beautifully carved, and on the first landing there is placed the renowned group in marble by Canova, "Theseus conquering the Minotaur." The galleries,

in darker shades of the same material, supported by highly polished columns, upon which the stairs open, are most carefully designed, and arranged in such a style as to shew to the very best advantage the richness and nobility of proportion with which the taste, skill and genius of Hasenauer and Pottfried Semper have endowed them. That this staircase is one of the wonders of architectural expression there is no doubt.

Before closing this limited collection of "Poems in Marble," we can but regret touching upon so few of the many about which we should like to speak. We can hardly mention one country from which we could not select a number of similar splendid examples. Paris, London, Berlin and Washington, not to speak of the many fairy-like castles and palaces erected by the romantic Ludwig II. of Bavaria, possess in their modern architectural achievements monuments which will remain everlastingly the pride of the nations. Like the noble prologue to an epic, so stands the staircase to the building to which it leads



THE EMPEROR'S STAIRCASE, ROYAL OPERA HOUSE.  
VIENNA.

the way. What in former centuries was simply a means of entry and exit, has become in the present era an introduction worthy of the interior of the edifice, and modern Architects have accomplished feats in this particular branch such as our ancestors could never have pictured in their dreams. The fact alone that for staircases marble, stone and iron have replaced wood is of incalculable importance, being necessary for the safety of dwellers in modern and frequently very high houses, and this has been recognised by various legislatures, who have made it



HOFBURG THEATRE.







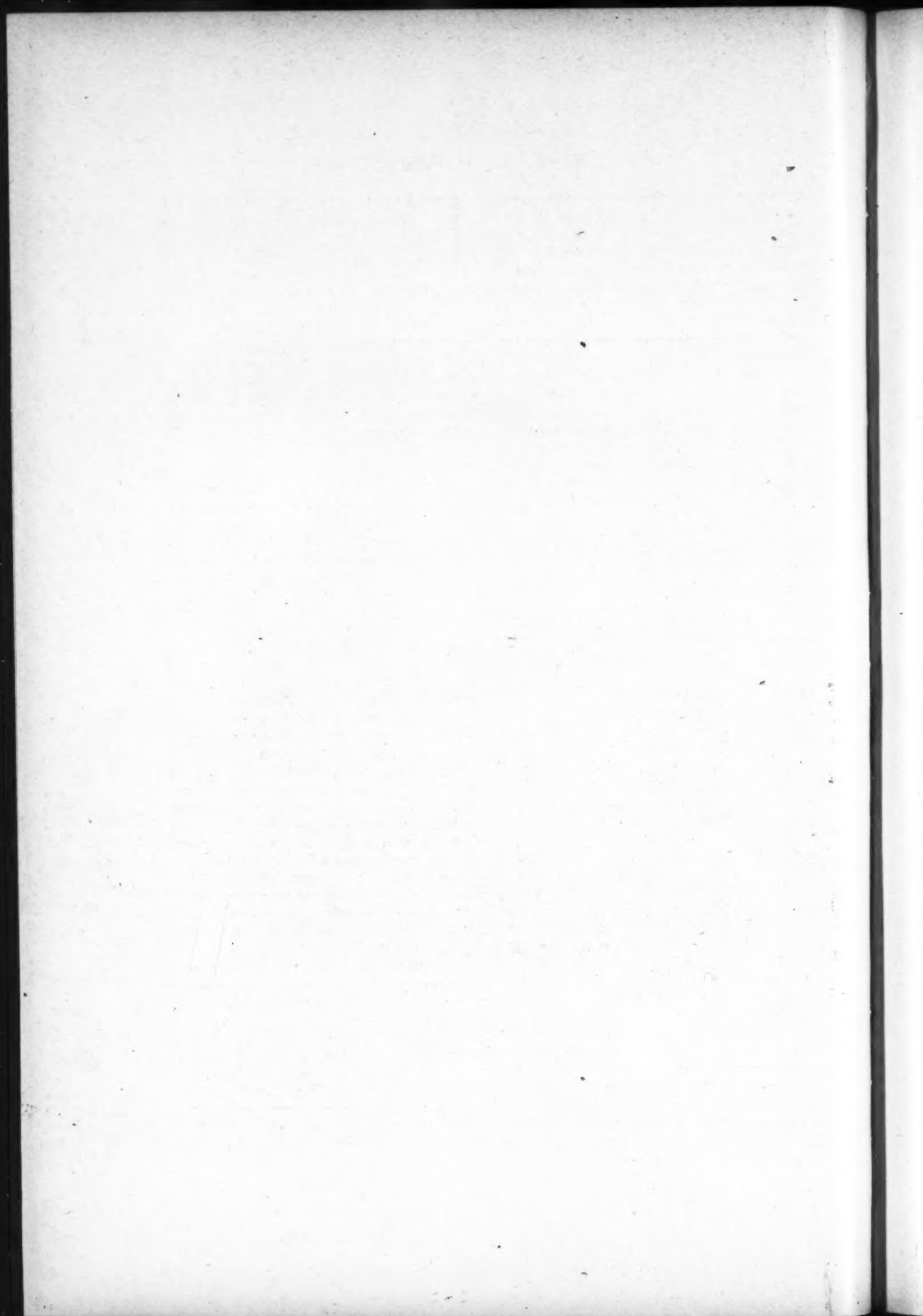
ROYAL OPERA HOUSE, VIENNA.





ROYAL OPERA HOUSE, VIENNA.





## Fairford Church and its Famous Windows.

unlawful to build staircases of inflammable material. No doubt this was the first step which led to the contemplation of this part of the building as one well worth the greatest and deepest consideration.

Near Trieste there stands the lovely castle of Miramare, formerly the residence and property of the ill-fated Emperor Maximilian of Mexico, who, before accepting the crown, which turned out to be one of thorns, was commander-in-chief of the Austrian Navy.

The materials used here are a combination of marble, oak and bronze. The staircase is especially distinguished by its lightness. The solid steps seem almost to hang suspended in the air. They ascend from a wide and lofty hall to a broad landing, and thence dividing into two, to the right and left, lead up to the upper stories of the castle, going from tier to tier without shewing the slightest means of support.

Some beautiful bronze figures adorn the balustrades and serve as light bearers. The oak carving is of the most artistic fashion and everything is in perfect keeping with the character of the palace, indicating not only a beauty but also a strength and character that have made this palace so renowned throughout the Austrian dominions.

Modern students of Architecture do not ignore the fair examples of old Greece and Rome; but a difference of character must undoubtedly prevail between the two. Modern conditions and, to speak of our own climatic conditions as well, would render impossible any mere copying of the ancient examples, but undoubtedly to their outlines and frequently to their ornamentation the great Architects of the continent—those who have added so much to the beauty of cities like Vienna, Paris and Berlin have found inspiration from the "poems in marble," fragments only of which remain—but fragments sufficient to give some idea of the grandeur and splendour which must have been the effect of the original work. On the continent during the last twenty years there has been a notable increase of the number of grand staircases, the authorities having made this feature a prominent object of care. Unfortunately, in the public buildings of London circumstances have thwarted the aspirations of Architects to provide suitable steps leading to higher floors than the ground. In our theatres, and other buildings generally, the desire is to secure the greatest possible seating accommodation in the space allotted; and until we have a Government that recognises the claims of Architecture by providing facilities for its proper exposition, we must be content to watch the developments that are possible abroad and to hope for a more appreciative day in England.

## FAIRFORD CHURCH AND ITS FAMOUS WINDOWS BY JOSEPH L. POWELL

CORRESPONDENT OF THE ROYAL ACADEMY,  
MADRID.

FAIRFORD is a small country town in Gloucestershire, on the Colne, a tributary of the Thames. Its position is on the lowest southward slopes of the Cotswold Hills, merging imperceptibly into the broad valley of the Thames. In the local histories we read of the romance of Fairford Manor: how it belonged in Saxon times to Haylward Snow, and then to Brictric, his descendant; how Brictric, in the days of Edward the Confessor, went on embassy to the Court of Flanders, and when there was beloved by Matilda, though he paid little regard to her; how Matilda, later Queen of England, meanly revenged the slight and moved William, her husband, to confiscate the Manor and throw Brictric into prison. William afterwards gave it to one of his Norman nobles, Robert Fitzhamon, whose daughter married Robert Fitzroy, Earl of Gloucester. Thence it passed to the De Clares, Despencers, Beauchamps and Nevilles, Earls of Warwick. The noted King-maker and his countess resided at Beauchamp and Warwick Court, on the north side of Fairford Church.

Fairford was one of the 127 manors seized by King Henry VII. from the unfortunate and widowed Countess of Warwick, whose ill-fated daughter Anne had been forced to wed Richard III. And this odious tyrant had been one of the murderers of her affianced spouse, Prince Edward of Lancaster, after the battle of Tewkesbury, A.D. 1471. Her own untimely death by poison is also, on good authority, laid to his charge. Beauchamp and Warwick Court was taken down by Andrew Barker towards the end of the seventeenth century, and the present mansion of the Barkers, Fairford Park, was built, about half a mile distant from the Church and the town. Cognizances of the Warwicks—the bear and rugged staff and the fetterlock closed—are carved in stone and inserted in the Church Tower. The parapet of the Tower shews on the four faces the shields of the De Clares, Despencers, Warwicks, and, lastly, of John Tame, who rebuilt the Church at the close of the fifteenth century. John Tame held the manor of King Henry VII. He was a wealthy wool merchant. Leland, the antiquary, says that Fairford never was greatly prosperous "afore the coming of the Tames to it." But by them a great trade "was drove there, as at Ceirencester." The mansion of the Tames was on the south side and near to the Church, and goeth, says Leland, "to the very bridge

## Architecture.

of Fairford" on the Colne. "Fairford House" and grounds occupy the site of the Tames' "Mansion-place."

Fairford Church is a solid substantial building of hard limestone from the Cotswolds, and hence wonderfully well preserved. It is chiefly in the Late Gothic style of the times of the Tudors, of which it is, as a country parish Church, an excellent specimen. According to Anthony à Wood, a seventeenth century antiquary, "it may compare with several Cathedrals"; in regard, doubtless, to its shew of stained glass. The Tower is lower in proportion to the fabric generally than is usual in Perpendicular buildings. It is, in fact, older in construction than the "fair new Church" of John Tame. Like so many of our old Churches, it forms a brief epitome of English history. John Tame left the older Tower standing and merely faced it with new masonry inside and with Perpendicular ornament outside. In the massive piers there are remains of the arches of older buildings, Decorated and Early English; and the abacus, or final moulding, of the piers in the Chancel, and the masonry, probably go back to the Transition style of the twelfth century. Besides the few remains of the fifteenth century wall-paintings, the tombs of the founder and his son, Sir Edmund Tame, the chief things to be noticed inside are the finely carved screens and the Choir stalls, probably brought by the Benedictine Abbot of Tewkesbury to their present place from another Church under his jurisdiction. In the Sanctuary is the signature of John Leland, the date 1545, with a Latin clause from the Psalms: *Latemini in Domino*.

The great attraction of the interior is the stained glass with which every window is filled, and of which the general effect as to much coloured jewellery, happily grouped, is indeed beautiful. The silvery tone of the white glass is admirably adapted to shew forth the glowing flame of the ruby, the sapphire, the emerald and the gold. The windows on the north side are somewhat brighter than those on the south. Both moisture and sunlight affect them less. The heavy hand of the incompetent restorer has grievously afflicted two half windows, as we shall see further on. Nevertheless, looking at the dangers of storm and stress they have passed through in the four centuries since they were first set up, the preservation of these windows may be called excellent. For instance, in the days of Charles I., when the Republican army was marching on Cirencester, Mr. Oldysworth, fearing their destruction, had the whole of them removed to safe custody. Again, in 1703-4, a terrible hurricane considerably damaged the three western windows. The twenty-eight windows belong to

two chief classes—figure and canopy windows and windows of subjects of sacred history. Four windows of prophets and evangelists adorn the North Aisle, opposite to four of apostles and doctors of the Church in the South Aisle. In the Clerestory twelve Jewish and Gentile persecutors are confronted by eleven martyrs and confessors of the faith.\*

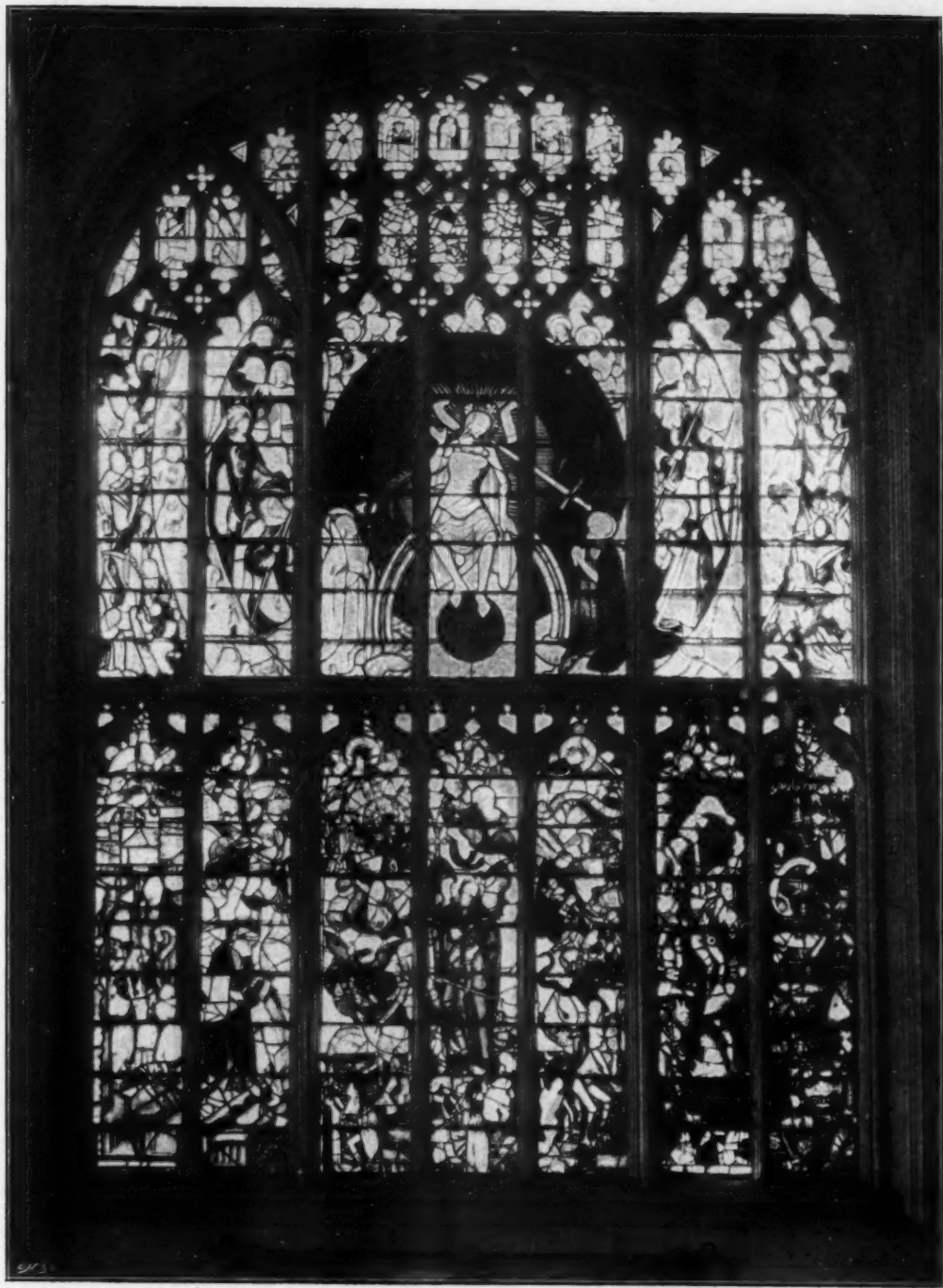
This arrangement of full length figures of persecutors filling the whole Light has been noticed as unusual. The saints are accompanied in the tracery niches by angels, the persecutors by hideous demons. One or two of the Roman emperors, figured as persecutors, are given in gorgeous garments and jewels. The twelve windows of subjects are thus divided:—Nine with subjects chiefly from the Gospel in the North Aisle and eastern Chapels, and three forming a Triptych of Judgment in the western end of the building. The picture of the Final Doom faces the scenes of the Passion and Mount Calvary in the east window.

"Sir Anthony Vandyke came to see the Fairford windows, and told me they were the work of Albert Dürer," says a Bodleian manuscript quoted by Sir Thomas Winnington. Flemish painters accompanied King Charles I. on a visit to the Church, and affirmed that many of the drawings were so well done that "they could not be exceeded by the best pencil." These praises and opinions of Vandyke are remarkable enough. While their authenticity is not doubted, the force and truth of them have been questioned by some modern opponents of Dürer's authorship. It would take too long in this brief paper to go properly into this question. The Church was dedicated in 1493, and the style of the windows is thoroughly Mediæval and Catholic. It is closely similar to the style of existing windows in Nuremberg. Hence, there is every reason to suppose that this ancient city was the place of their origin, especially as no exactly similar windows are to be found nearer at hand than in Germany.

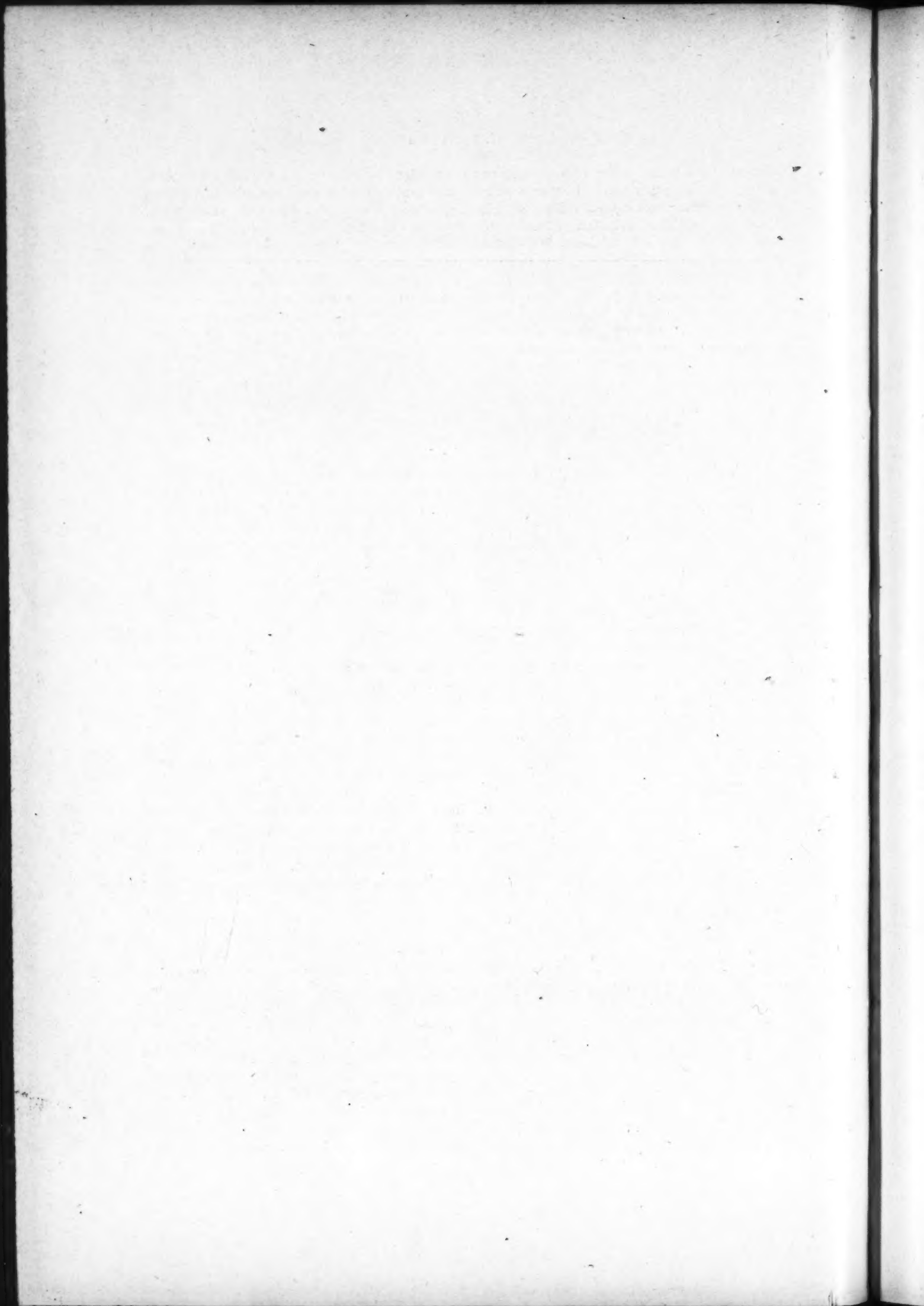
The leading idea carried out in these windows is a grand illuminated Bible, in which the types and prophecies of the Law of Moses were fulfilled in the figures of Christ, His Apostles, and others of the history of our Redemption. Coloured windows are thus only a fuller development of Sacred Art, the birth and infancy of which date from the catacombs of the first Christian centuries. In carrying out the idea the mediæval artists were guided by a number of recognised principles. These general traditional principles were followed in the designs of the Fairford windows, as they were by Dürer himself in his engravings of the Passion and Life of the Virgin Mary. The Blockbook called the "*Biblia Pauperum*" is ex-

\* There is a figure wanting, and the Light is filled with fragments.





WEST WINDOW, FAIRFORD.



## Fairford Church and its Famous Windows.

pressly named by writers on Art, as having suggested some of that master's designs. In these windows the great Triptych of Judgment is taken, as far as subjects and grouping, from that Blockbook with portions of the Latin text explaining the meaning of the grouping. Again, the four Old Testament subjects in window i. have their antitypes in the New Testament pictures of window iii., thus having the very same subjects as the Blockbook in a similar relation one to the other, although in this case the actual groups are unlike on account of the fact that a series of windows required a different arrangement to a set of engravings such as those in the "*Biblia Pauperum*." Notwithstanding that the designer adhered within certain limits to the traditions of his predecessors, he yet found scope for his genius among the numerous subjects of these windows. For instance, we see the vigour, originality and dramatic gift of a master displayed in the despair of the demon behind the bars of his prison glowing to whiteheat; in the striking scenes of the Doom, at once fantastic and terrible; in the realism and exact portrayal of every detail, especially of costumes, ornaments and jewels; and in the domestic interior accompanying so many of the subjects. The composition itself is often more original than some writers have supposed. Not only are architectural accessories the ornamental frames of the subjects depicted thoroughly German, but the character of the sacred persons represented in the picture windows at least is entirely the same.

Before speaking of single windows, I just put down a list of the subjects represented, the single figures having been already generally given. Subjects from the Bible—(1) The Temptation of Eve, (2) Moses and the Burning Bush, (3) Gideon and the Fleece, (4) the Queen of Sheba visiting Solomon, (5) the Marriage of the Virgin Mary and St. Joseph, (6) the Annunciation, (7) the Nativity of Christ, (8) the Adoration of the Magi, (9) the Presentation, (10) the Flight into Egypt, (11) the Finding of Jesus in the Temple.

The east window contains, below the transom—(12) the Entry into Jerusalem, (13) the Agony in the Garden, (14) Pilate washing his Hands, (15) the Scourging, (16) the Carrying the Cross; and, above the transom—(17) the Crucifixion. This subject, though irretrievably damaged by image breakers, is full of interest, and in some ways unique. An angel and a devil respectively carry away the souls of the penitent and the impenitent thief; and the chief figures in authority and the executioners are on horseback.

From window vi.—(18) the Taking Down from the Cross, (19) the Entombment, (20) St. Michael and

the Angels overcoming Lucifer and the Wicked Spirits, and a Demon imprisoned in Hell (previously mentioned; (21) the Transfiguration, (22) the Resurrection, (23) Christ and the Disciples at Emmaus, (24) the Unbelief of St. Thomas, (25) Manifestation of Christ to the Apostles at the Sea of Tiberias, (26) the Ascension, and (27) the Descent of the Holy Ghost. The three Windows of Judgment I have left out for the moment; but there remain five other subjects, derived chiefly from the Greek Apocryphal Gospels, the authority for which is traditional. These are—(1) the Meeting of Joachim and Anna at the Golden Gate of the Temple, (2) the Birth of the Virgin Mary, (3) her Presentation in the Temple, (4) her Assumption and Coronation, and (5) Christ appearing to His Mother and saluting her at the Resurrection.

All these subjects are worthy of detailed observation by those specially interested. In this paper I will only mention a few points, in order to leave space more fully to describe the great west window, in some ways the most striking of all. In window i. the canopies, the colouring, and the subject—Queen of Sheba and King Solomon—are at once striking and beautiful; in ii., the façade of the Temple, the Presentation, and the Espousals; in iii., the Nativity, and Presentation of Jesus in the Temple may be specially pointed out; in iv., the Assumption and the Finding in the Temple—the boyish figure of Christ being of thoroughly German type. The Taking down from the Cross in vi. is specially admirable. Window vii. was greatly beloved by the late Rev. J. G. Joyce, artist, author and antiquarian. A Church with four Towers in this window is of thoroughly German and Nuremberg character; as also the interesting canopy in viii. In the same window is a fine figure of Christ in a robe of deep rich purple. Window ix. has a wonderful Gothic temple, with a number of towers and spires, never actually found in one building. This window is different in some respects to all the preceding, and seems clearly to shew that several artists worked on the glass, although one master, probably enough, designed and presided over the execution of the whole.

Windows xiv. and xvi. suffered greatly from the damage done by the hurricane and hailstorm of 1703-4, already named. Even in the ruined state they are full of interest. The first contains the Judgment of David on the Amalekite, who accused himself of the death of Saul: this is the Judgment of *Justice*. A great contrast is seen between the heads of David and his councillors, which, though Jewish, are fine and dignified, and those of the executioner and attendant soldiers, vile and mean. On the executioner's sword is a monogram, claimed as Dürer's by Mr. Holt in 1868. A part only of the



## Architecture.

palace, in which the scene and secondary figures appear, now remains. The corresponding window, xvi., contains the Judgment of Solomon, deciding on the true mother of the living child: the Judgment of *Truth*. The scene here is also shewn as taking place in the palace, the whole façade of which forms a beautiful setting for the chief subject and attending figures. Besides the two councillors, so full of character and life, richly attired, one of the most interesting figures is a woman in Light 4, lower half, of dusky features, very probably intended for Solo-

work as the renovation of this interesting window, not to a leading firm of artists, but to a firm who were not artists but only glass makers. This he did, too, after an artist had renovated two Lights of the east window (lower half) in such a satisfactory manner that no real difference is observable between those two and the rest. As an accomplished critic declared in 1873, in the "Athenæum," two half windows, the top half of the west window, and Lights 3 and 4 of No. xii. (containing the last set of Apostles)



FAIRFORD CHURCH.

mon's Egyptian Queen. The figures, placed looking out of windows in the upper half, hold tablets, with the Latin text of the "Biblia Pauperum." This is to the effect that Solomon, the wisest of men, is a type of Christ, who will hereafter judge all men according to *true judgment*.

The great west window is a subject which arouses many serious and sad reflections. The damage done early in the sixties of this century to this window is now past redress. The vicar of the time was, I believe, chiefly to blame, for this reason, that he consented to entrust such an important piece of

work as the renovation of this interesting window, not to a leading firm of artists, but to a firm who were not artists but only glass makers.

To begin with, the glass above the middle transom is with trilling exception modern, supplied by glass makers and designed by Dr. Evans. An endeavour is made to reproduce the mediæval design. In that endeavour the only merit of the modern designer consists. The original design was indeed splendid and soul-inspiring. A more complete ideal picture of the Last Judgment it would be most

\* See also "Journal of the British Archæological Association," Cirencester Meeting, 1868.

## Weston-Zoyland—an Impression.

difficult anywhere to find. In the sketch I take the two parts of the window together, premising that the lower half, with insignificant exceptions, is the veritable fifteenth century glass.

Angels sounding the last trumpets summon the dead to arise and come to judgment. From the cemetery at the foot of the Central Lights the bodies of the dead arise and drop their shrouds. Some of these are fearful, anxious, in mortal suspense; others already in the power of demons, some saved by the ministry of angels. St. Michael, the Archangel, is the central figure of the lower scene. Colossal in figure, clad in resplendent vesture and golden armour, crowned, his countenance noble, beautiful, attractive, he holds the Cross in one hand and the scales in the other. He weighs a good soul and a devil, and the devil is found wanting.

The Judge is seated on the rainbow and surrounded by circles of seraphim, saints, cherubim, angels, and other saints. The sword and the lily are there to signify the attributes of the Judge, Justice, and Mercy. The scene in the lower half may be divided into three chief groups:—(1) those figures near St. Michael whose fate is yet uncertain; (2) those in two Lights to the left of the Judge, whose perdition is already sealed; (3) the figures of the Just made Perfect ascending the golden steps to the everlasting gates of the heavenly Jerusalem. How touching are the attitudes of the figures in the middle group! Women play their part in this terrific drama. Two hopeful ones ask the assistance of St. Peter. A comely figure, standing in her sepulchre, is being scourged by a red-faced fiend. The very fragments in their ruin appeal forcibly to the beholder. In fine, on the one hand and on the other the demons, shapes ludicrous yet terrible, are being driven back, and the righteous are saved by the angels of the Great Judge.

Such are a few ideas out of many suggested by this fine picture of the Last Judgment.

## WESTON-ZOYLAND — AN IMPRESSION

WESTON-ZOYLAND! A little village in Somersetshire, lying in the quietude of obscurity, away from the beaten track of tourist agencies, and despised, it may be, by the "personally conducted." But charming for all that; perhaps because of the absence of modern methods of collecting holiday seekers in bundles and conveying them by mere

routine. Few have ever heard of Weston-Zoyland, and the delightful sketch here given will help to a realisation of the delights that lie within four miles of Bridgwater.

Bridgwater is the nearest town to this ancient little village, and Bridgwater itself would seem slighted were we to picture its nestling hamlet without recounting its long lineage: for the fort on the Parrett was mentioned in Domesday book, was acknowledged by King John, and now manages to live by a coasting trade, a few imports, and the manufacture of "Bath" bricks. Could we resuscitate the Bridgwater of two centuries ago, the Architectural Association would promptly arrange an excursion to see that old Castle which has been destroyed, but which, at the beginning of the seventeenth century was notable indeed. To-day, the Church of St. Mary with its fine pulpit of the fifteenth century, and Jacobean screen enclosing the Corporation pew, is the main feature of interest—if we leave out such modern work as the Town Hall and municipal buildings opened in 1865, and designed by Mr. C. Knowles in the Italian style.

Away then to drowsy Weston-Zoyland and see its eight hundred inhabitants pursuing the usual occupations of such a place, and rarely troubling the greater world outside Somerset. As might have been expected in a village with something of a Past, the Parish Church is prominent in the landscape—an eminence deserved by its merits and attained by its Tower. Dedicated to St. Mary—as are so many of the religious buildings in this part of the British Isles—the Church is a good example of the Gothic style and is built of stone. It can seat 400 people—or quite half of the total population of the village, from which we may imagine that time was when little Weston-Zoyland had a far larger family. Its registers go back to 1558, and testify to the frequency of weddings and the popularity of christenings among the people years ago. In 1685, Lord Faversham utilised its security for the imprisoning of a couple of hundred rebels—a desecration of its sacred purpose which it had never known before, and is not likely to see again.

For the Church of Weston-Zoyland is not quite the kind of sport for soldiers. Architects might linger in its Chancel, wander down the clerestoried Nave with its half dozen bays; but military men would pass it by. There are rather good North and South Porches and an embattled Western Tower with a clock and a peal of five bells. The good people of Somersetshire have not forgotten the art of bell ringing, and in many of the Churches of the county are peals worthy to rank with some of the more famous carillons of Flanders and its neighbouring provinces.

## Architecture.

The village, as we have shewn, has a Church—and a little history as well. In fact, its annals are closely united with those of the adjacent village of Chedzoy—what queer appellations these villages have to be sure! Chedzoy has also a Gothic Church which is dedicated to St. Mary—no more architecturally interesting than that of Weston-Zoyland, but possessing one or two points that should delight the curious, especially on the south side, where is a sandstone on which the axes were sharpened that played a part in the battle of Sedgemoor. It is with that famous encounter that these two villages claim to have had something to do, and their proudest tradition is associated with rebel days.

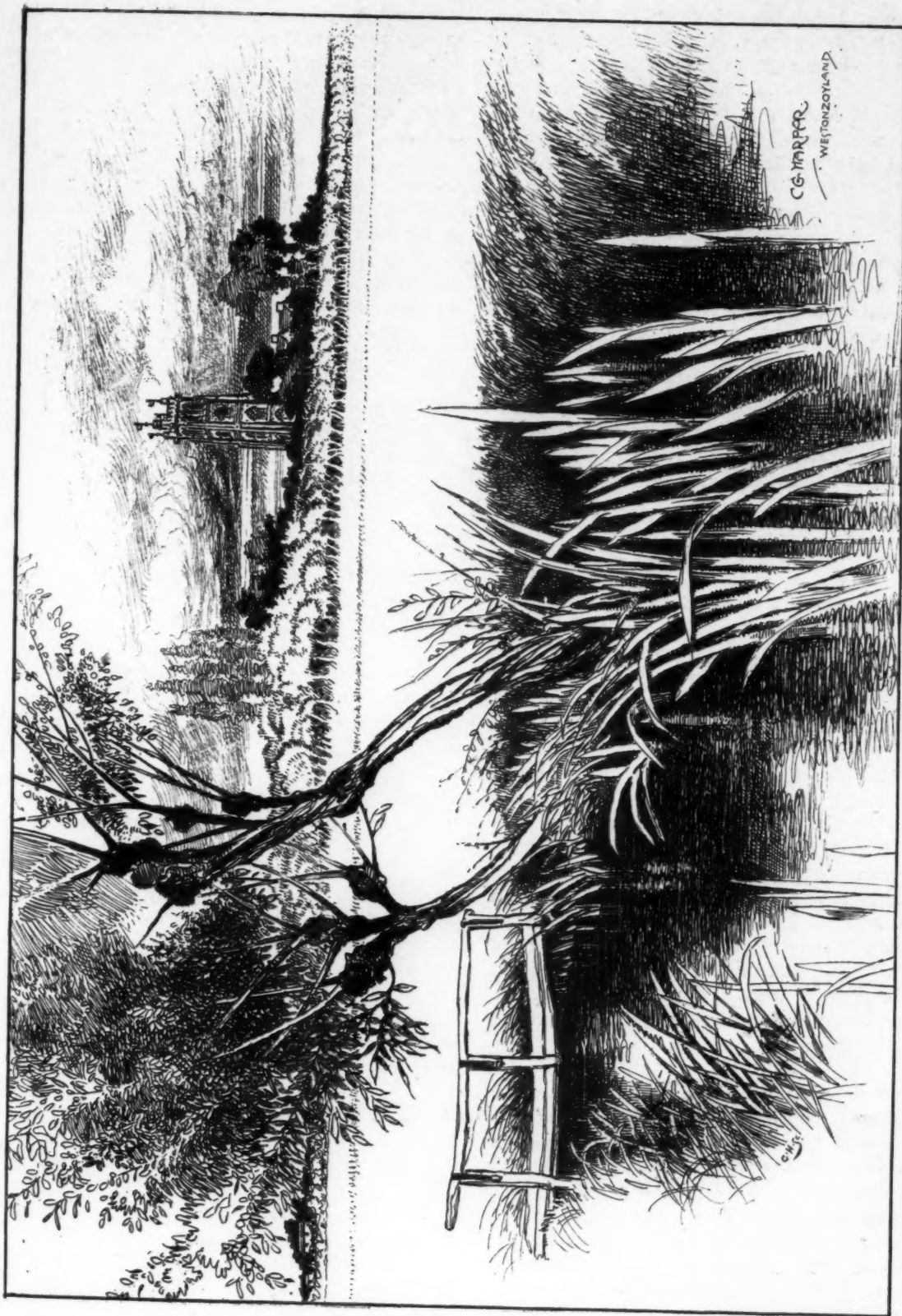
King's Sedgemoor is a great marsh, bounded by Bridgwater and Compton Dundon on east and west, and by the hills of Polden and High Ham on the north and south respectively. Polden Hill was once crossed by a Roman road, and antiquities that connect it with the Roman occupation have been found at its base; High Ham Hill is a mediocrity among hills. In 1610 King James laid claim to the soil of Sedgemoor—a claim which threatened to encounter the strong opposition of the lords and landowners whose ancestors had enjoyed common rights thereon for centuries. His death prevented a settlement of the dispute, and Charles I. found the feeling against the royal appropriation so determined that he effected a compromise. Of the 13,000, or thereabouts, acres comprised within the locality he was content with 4,000, leaving the remainder to be divided among those who thought they had superior rights—in point of law, but inferior when compared with those of force and sovereignty.

The early days of the reign of James II. were by no means unclouded. Monmouth caused inconvenience by landing at Lyme and assembling his forces, gathering recruits as he marched through Somerset. Among the towns that gave him welcome and exceeded in hospitality was Bridgwater, whose Corporation proclaimed him King and recognised his assumption of sovereignty. When the forces of the King took the field against him, fate decreed that they should meet at Sedgemoor near Weston-Zoyland, and there defeat came upon him. His career terminated on Tower Hill; but for a long time the people of this district thought of his desperate enterprise, and across the fields from the Church of St. Mary some of the older natives point to the battle ground of Sedgemoor; the younger ones seem indifferent to its past. Many have forgotten that the battle of Sedgemoor was fought in 1685; far more important as a lever to their prosperity was, so some say, the fact that the moorland of Sedgemoor was drained just over a hundred years ago.

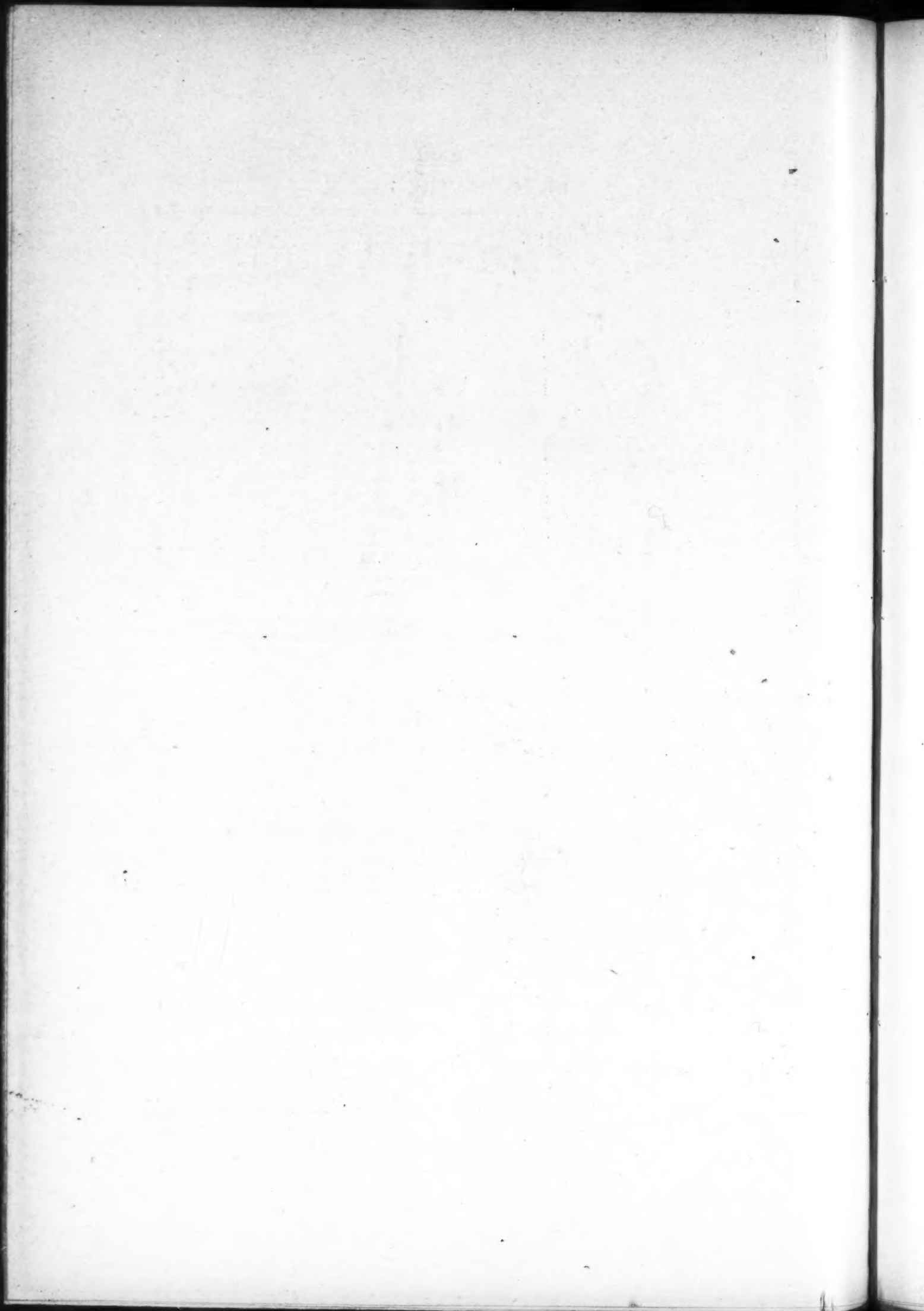
Monmouth's rebellion was not the first experience of the district in civil warfare. The people of Somerset had taken sides in the wars of the Roses, espousing the Lancastrian cause with such valour and distinction that when the Duke of Lancaster came to the throne he rebuilt the Churches of the county—such as needed such attention, or had not been completed—as a proof of his recognition. Then, too, in later days, Somerset—with the single exception of Taunton—took up the cause of Charles, and was visited by the Parliamentary Army under Sir Thomas Fairfax in consequence. In May, 1645, he set out and pursued the Royalist supporters as far as Ilchester, where he hoped to give them battle. They retreated, and forced him to continue the march across the marshes to Chedzoy, and there, on Weston Moor, he drew up his army. The pursued entered Bridgwater, confident in the strength of the old castle. From Weston Fairfax went on to the larger town, and after several days' siege it surrendered on July 3rd, 1645.

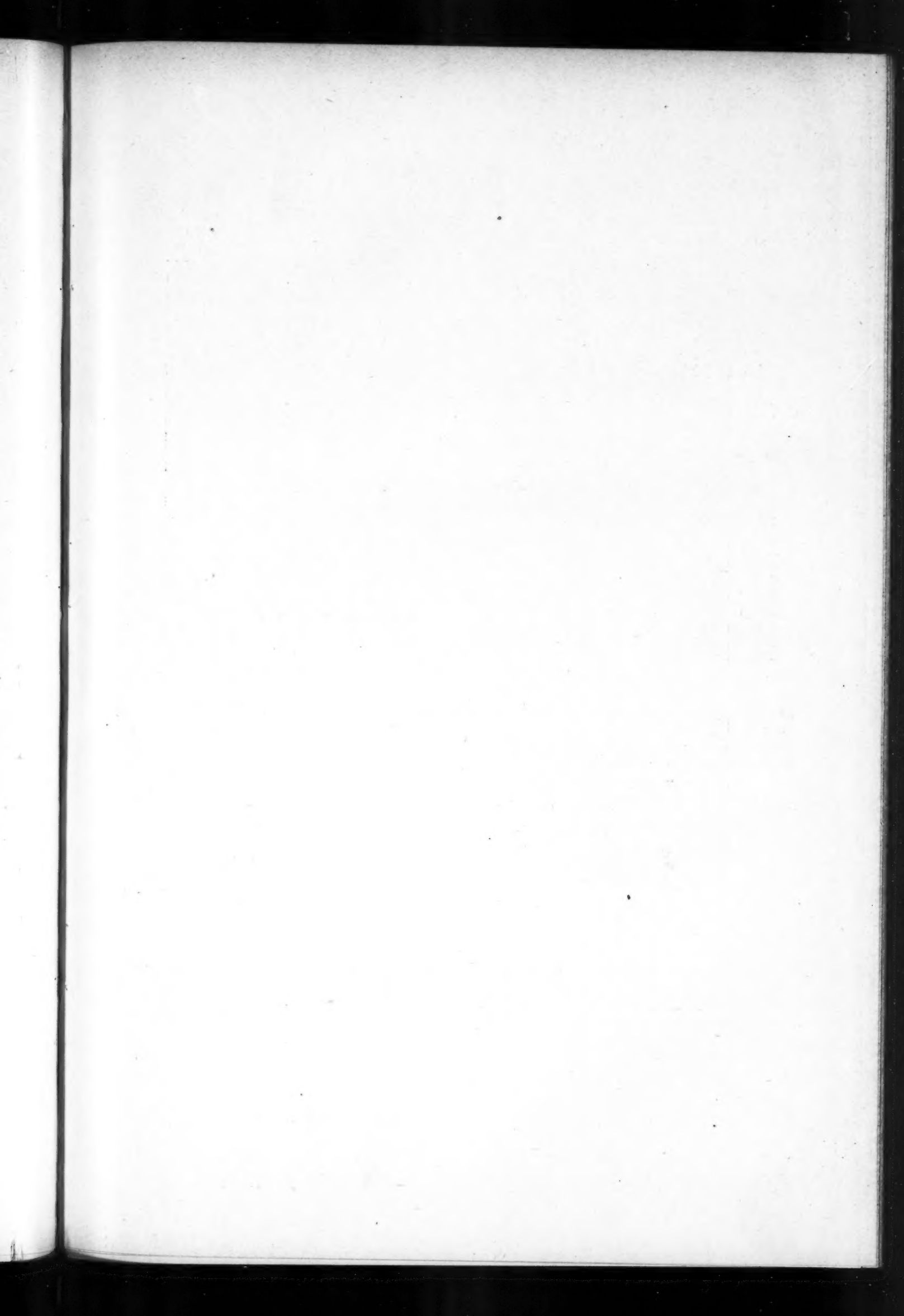
The whole district is rich in such Churches as we have depicted; they have an interest, not perhaps keen and impressive like so many others, but useful and calm like the majority of our Parish Churches—whose history becomes less and less romantic as time goes along, but which are treated with increasing respect by the real student as their greyness becomes more and more pronounced. The region about Western-Zoyland must have been an important centre in the days of the Romans, for all around have been discovered—some as recently as the early days of the Queen's reign—evidences of their occupation. But it will probably never again emerge from its present obscurity, for, like so many other villages in our rural districts, larger towns have attracted the populace, and Bridgwater is the commercial centre of this part of the county. Evidently in ancient days the value of the fertile soil, by which the place is encircled on every hand, was recognised, for not only have, as has been hinted, stray remains of an earlier occupation been found, but only a few miles distant have been seen conclusive evidences of important Roman settlements, with all the villas and public buildings, domestic, ecclesiastical and military, associated with their chief centres of influence. Remains of Norman days are, surprising though it may seem, of lesser importance and more infrequent, tradition handing nothing more startling than memories of a few Castles of minor interest. Of these only Bridgwater seems to have been capable of withstanding serious attack, and even that has gone. Its history is fast fading into a mere impression. We only glance at its past without seriously studying its lessons.



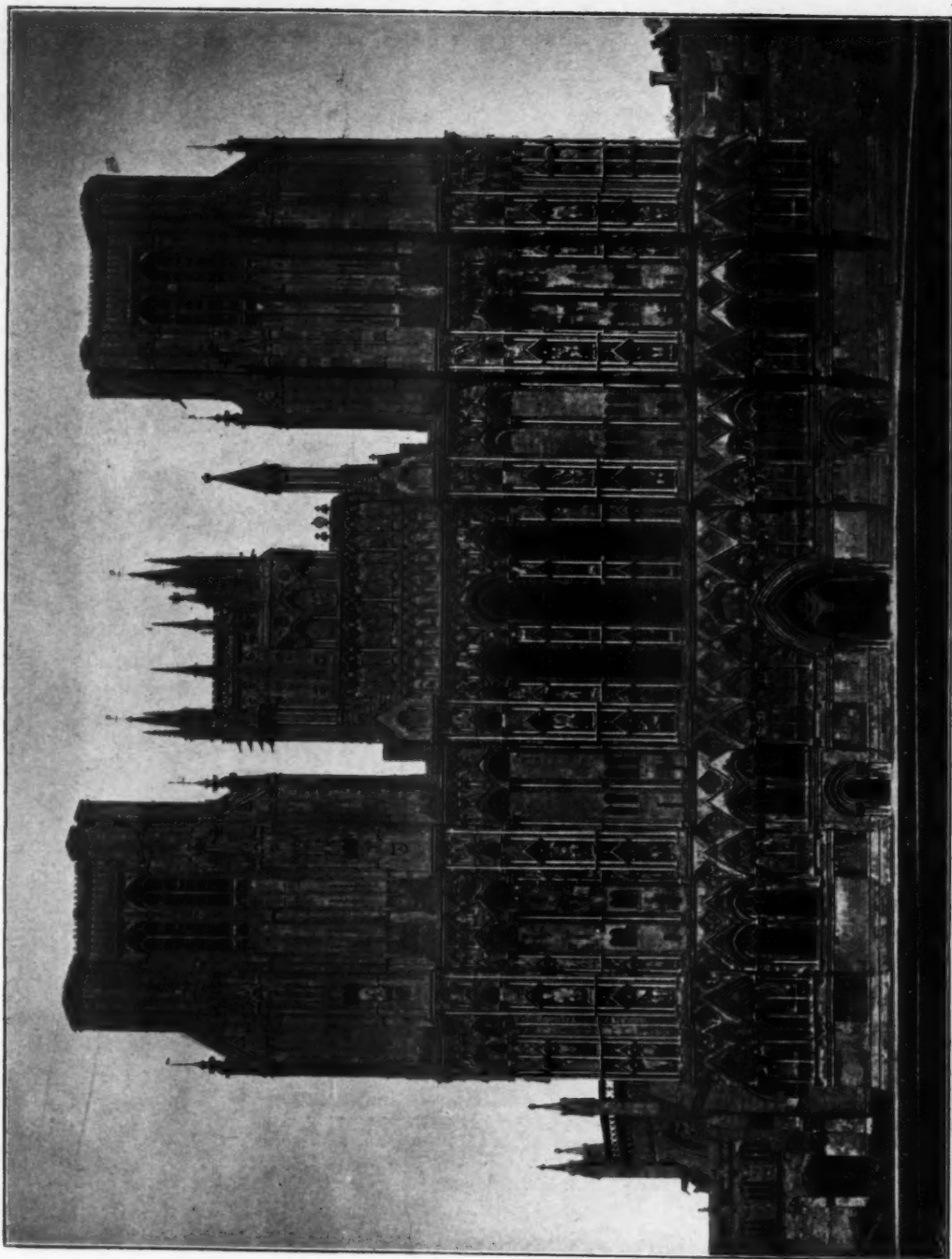


WESTON-ZOYLAND—AN IMPRESSION.









WELLS CATHEDRAL—THE WEST FRONT

## Wells Cathedral.



Wells Cathedral from Bath Rd N.E.  
FROM BATH ROAD, SHEWING CHAPTER HOUSE  
AND THE CHAIN GATE.

DRAWN BY ROLAND W. PAUL.

### A BBEYS AND CATHEDRALS OF THE WORLD No 10— WELLS CATHEDRAL

WELLS has the privilege of a local historian in the person of Mr. Alfred Clarke, of Close Hall, who has devoted many years to a complete study of the fabric, and engendering a love for it almost past belief. Mr. Clarke has published a monograph on Wells Cathedral, in which, unfortunately, he has devoted almost the greater part of his space to a careful review of the remarkable sculpture to be found within and without the sacred edifice.

Wells also possesses an intelligent verger in the person of the local photographer, who, in addition to an experience of some twenty-five years, has had the rare opportunity of taking over four hundred photographs, in which is a complete set of the whole of the incomparable sculpture on the West Front.

Mackenzie Walcott, quoted by Mr. Clarke in his little work, thinks "The palm must be awarded to this unrivalled Cathedral, which distances all competitors, both in the completeness of its ground plan, the richness and profusion of its sculpture, the delicacy and grace of its architecture, the almost perfect preservation of its three gateways, Palace, Deanery, Vicars' College, and capitular buildings, the extent of grassy lawn, and harmonious and picturesque accessories."

Fergusson also says of Wells that "though one of the smallest, it is perhaps, taken altogether, the most beautiful of English Cathedrals. Externally, it has three well proportioned Towers grouped so gracefully with the Chapter House, the remains of the Vicars' College, the ruins of the Bishop's Palace, and the tall trees by which it is surrounded, that there is no instance so characteristic of English Art nor an effect so pleasing produced by the same dimensions."

Other writers have agreed between themselves that Wells is perhaps the most perfect example we have remaining of a mediæval city.

We are not disposed to take for granted the extravagant praise which has been given to the Somersetshire Church. That the ground plan of the Cathedral is more complete perhaps than the majority of the English Churches, that the capitular buildings are undoubtedly the most complete in England, and that the West Front has some of the most remarkable sculpture to be found in the country, we agree. But that Wells Cathedral itself can compare, either in delicacy of detail or in grace of line with many of its sister piles, we cannot consent. It is most remarkable that in instances where the march of history has been less rapid, where the turmoil of the middle centuries has been less acute, Art seems to have suffered from the want of exciting influences behind it.

Wells, tucked away almost at the extremity of the

## Architecture.

Mendip Hills, has known little excitement during the ecclesiastical warfare which made the histories of so many of our English Cathedrals. Few towns of its size are so completely destitute of civil history. It was not the appendage of any baronial castle, it was never protected by any fortified enclosure, nor does it seem to have played any part in the military annals of the country. It never enjoyed any commercial importance, but, standing on the road to nowhere, has lived its life without excitement and without much renown.

That is why Wells is perhaps the best example remaining in England of a strictly ecclesiastical city, owing its existence and whatever importance it has had to the religious foundations of which, from the

the heathen Dane was harrowing England until at last Alfred had sallied from the moor fastness of Athelney and the treaty of Wedgmoor gave peace to Wessex. Then, when the land had rest under Edward, son of Alfred, Somerset received a Bishop of its own, and his seat was planted by the waterside on the great foundation of St. Andrew, A.D. 909.

During the tenth century the neighbouring Abbey of Glastonbury reached its height as the chief monastic house in England, rich in its possessions, in its claim to a saintly ancestry and in the influence and fame of its second founder Dunstan, the chief man of his time, Primate and Minister of Edmund and of Edgar, the overlord of Britain. During the same period, the See of the Summersetas, at Wells,



FROM THE SOUTH-EAST.

time of King Ina in the beginning of the eighth century, it has been the seat.

When Henry VII., in 1497, marched into the west to take up arms against Perkin Warbeck, he stayed one night at Wells in the Bishop's Palace, and except for the visit of Monmouth's forces in 1685, when, Macaulay says, they tore the lead from the roof of the Cathedral to make bullets, and wantonly defaced the ornaments of the building, no military event of any description is connected with the city.

Canon Church, in his delightful little monograph of Wells, says: "There is little to be told of its earlier history (meaning, of course, Wells, the town) while

was growing from obscurity into alliance and rivalry with the Abbey. Glastonbury was the school which then trained bishops for many of the Sees in England, three of its brethren passed to the Bishop's seat at Wells, and thence to the Chair of Augustine and Theodore at Canterbury. Therefore, from the first ecclesiastical foundation of a college of secular Canons, founded by King Ina in 704, until the place was selected as the site of the new Bishopric, peace ruled all things in Wells. Nothing seems even to have touched the serenity of the place until the time of the sixteenth Bishop, in the person of John de Villula, who, influenced by the desire for safety in times of general disturbance, which he



## Wells Cathedral.

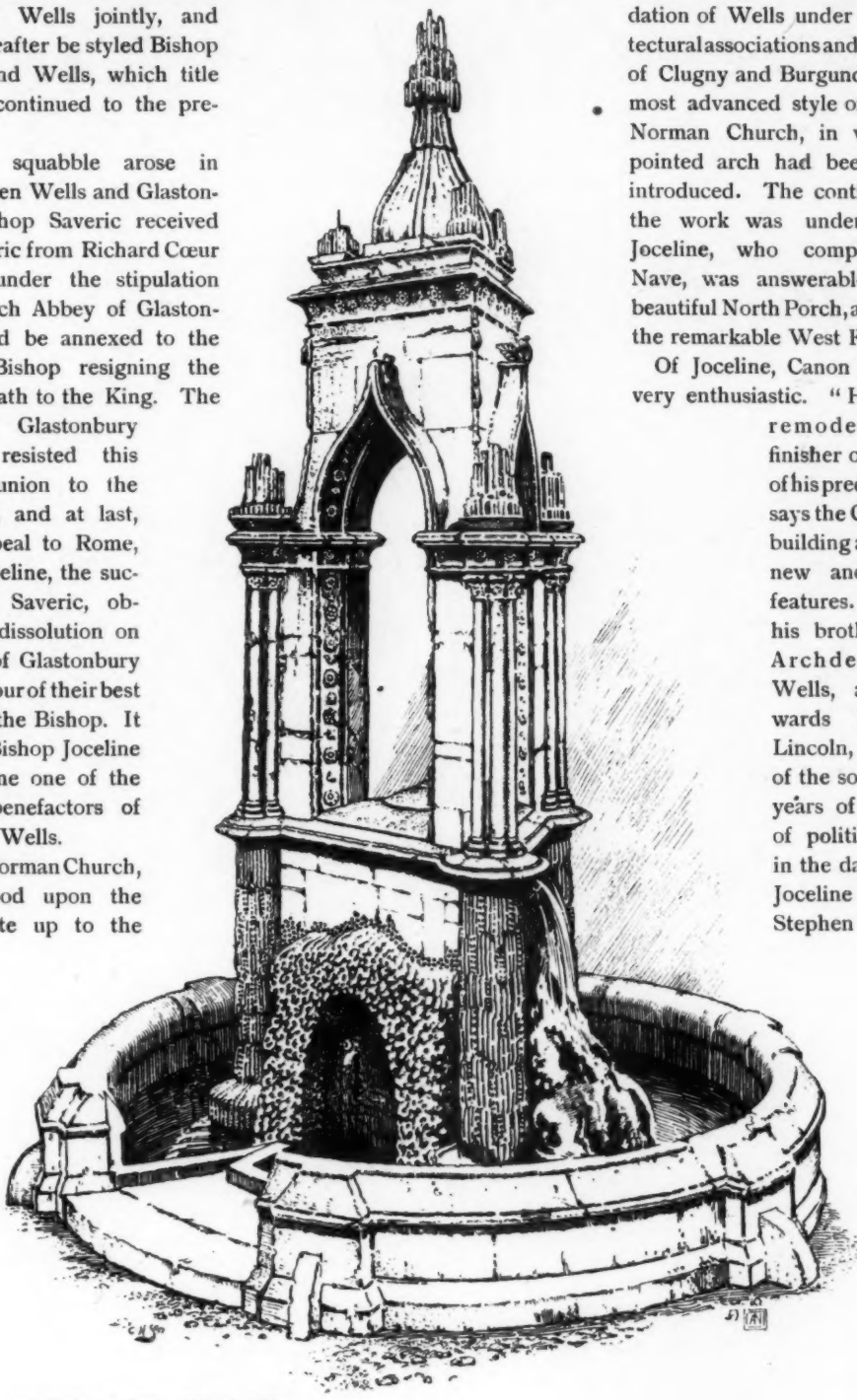
seemed to anticipate, removed the seat to Bath, which he bought of Henry I. for 500 pounds of silver, and entirely rebuilt the Abbey from its foundation. The transference gave rise to intense jealousy and discord between Bath and Wells, until the time of Bishop Robert, 1135—66, when it was settled that the Bishop should in future be elected by the Monks at Bath and the Canons of Wells jointly, and should hereafter be styled Bishop of Bath and Wells, which title has been continued to the present day.

Another squabble arose in 1201 between Wells and Glastonbury. Bishop Saveric received the Bishopric from Richard Cœur de Lion under the stipulation that the rich Abbey of Glastonbury should be annexed to the See, the Bishop resigning the town of Bath to the King. The Monks of Glastonbury naturally resisted this enforced union to the bitter end, and at last, on an appeal to Rome, Bishop Joceline, the successor of Saveric, obtained its dissolution on condition of Glastonbury resigning four of their best manors to the Bishop. It was this Bishop Joceline who became one of the greatest benefactors of the See of Wells.

Of the Norman Church, which stood upon the present site up to the

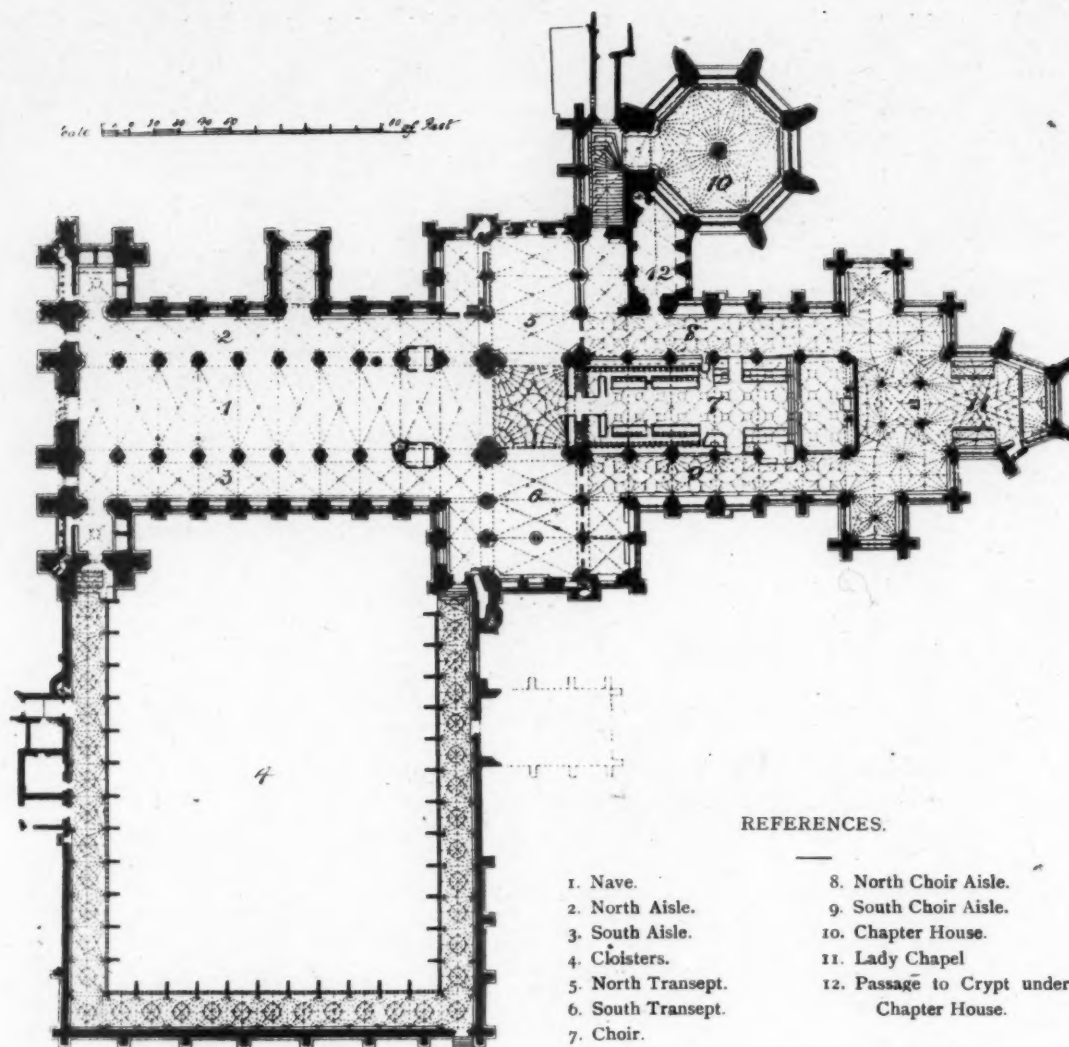
time of Bishop Robert's advent in 1135, no details whatever are known, except that the Font, now in the South Transept, is unquestionably the only remaining portion of the Norman building. Robert began the Cathedral as we see it to-day, and to him must be assigned the three bays of the Choir, North and South Transepts, and three bays of the Nave. Robert thus laid the foundation of Wells under the architectural associations and influences of Clugny and Burgundy and the most advanced style of the later Norman Church, in which the pointed arch had been already introduced. The continuance of the work was undertaken by Joceline, who completed the Nave, was answerable for the beautiful North Porch, and erected the remarkable West Front.

Of Joceline, Canon Church is very enthusiastic. "He was the remodeller and finisher of the work of his predecessors," says the Canon, "rebuilding and adding new and original features. He, and his brother Hugh, Archdeacon of Wells, and afterwards Bishop of Lincoln, 'were men of the soil.'" After years of exile and of political trouble in the days of John, Joceline stood by Stephen Langton at



THE WELL IN THE HIGH STREET.

## Architecture.



### REFERENCES.

- |                    |                            |
|--------------------|----------------------------|
| 1. Nave.           | 8. North Choir Aisle.      |
| 2. North Aisle.    | 9. South Choir Aisle.      |
| 3. South Aisle.    | 10. Chapter House.         |
| 4. Cloisters.      | 11. Lady Chapel            |
| 5. North Transept. | 12. Passage to Crypt under |
| 6. South Transept. | Chapter House.             |
| 7. Choir.          |                            |

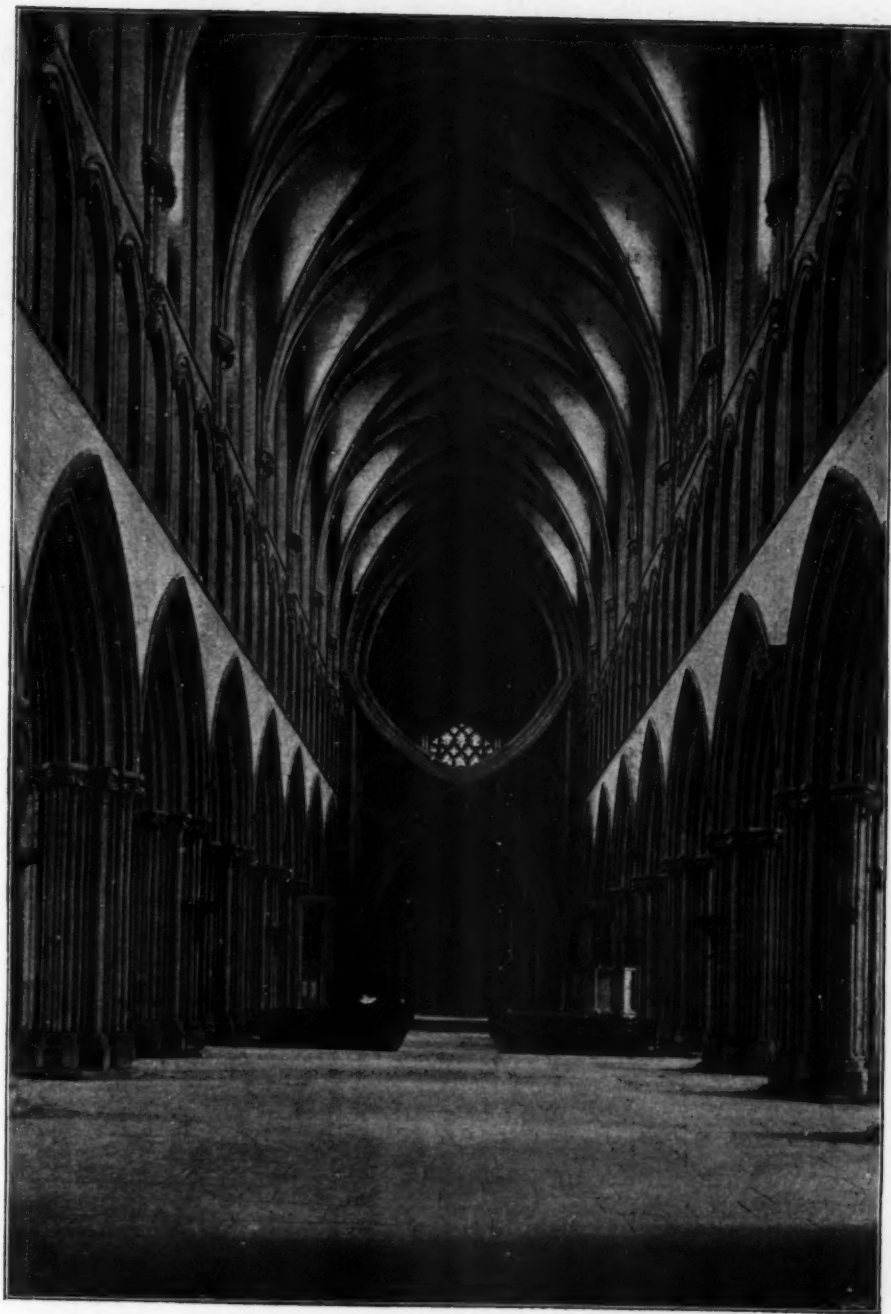
PLAN OF WELLS CATHEDRAL.

Runnymede, and then devoted himself to the work of building up Wells, his native city, increasing the prebends, remodelling the offices, providing houses for the Canons, a school for the choristers, a grammar school of higher education, a hospital for wayfarers, building his own palace, increasing and stocking his park, and building and repairing a manor house and Chapel at Wookey. When he had sufficiently built, furnished and endowed, Bishop Joceline consecrated the finished work shortly before his death in October, 1242.

For a century and a half previous to Joceline's death the Bishops had been buried at Bath, but Joceline left explicit instructions that his body should be buried in his favourite Church at Wells, and accordingly it found its last resting place beneath the High Altar.

Dean Bitton appears to have been the next builder at Wells, close upon half a century after the death of

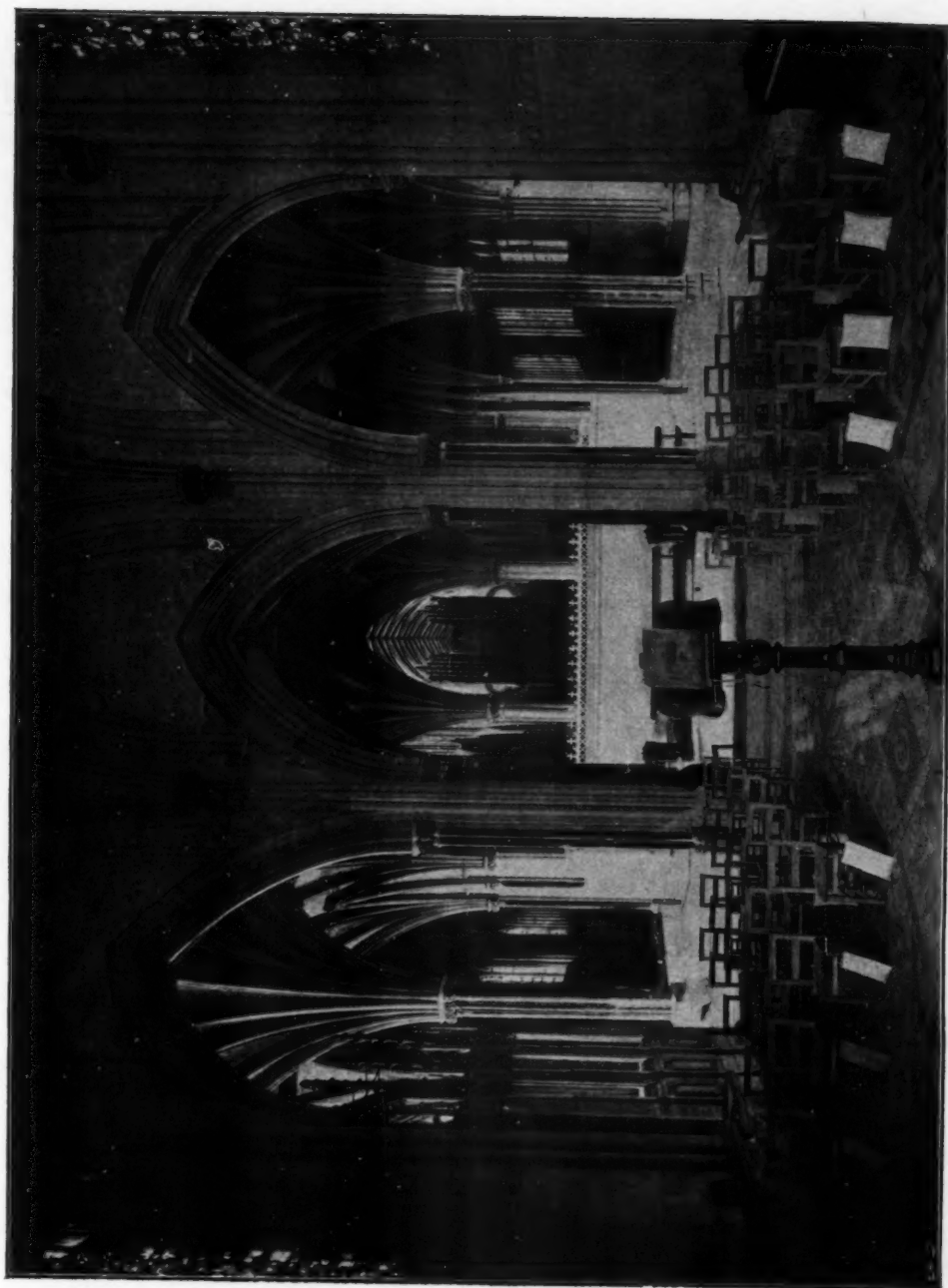
Joceline. He began on the octagonal building which forms the undercroft of the Chapter House. Whether Dean Bitton actually started this work, or followed on what Bishop Joceline had begun, is not quite known, but from the similarity of this work with that of the Bishop's Palace, almost adjoining, which was built by Joceline, it would seem that the Bishop had already commenced this building before his death. On the plan, which appears above, the Undercroft or Crypt is not shewn. This Undercroft is really on the "ground floor" of the Church, approached by the passage which is marked on the plan, the Chapter House being constructed over it and approached by a magnificent flight of stairs, which is continued past the Chapter House floor level to the next stage, which is the chain bridge leading to the buildings in the precincts on the other side of the Bath Road. It took between thirty and forty years to complete this building with the Chapter



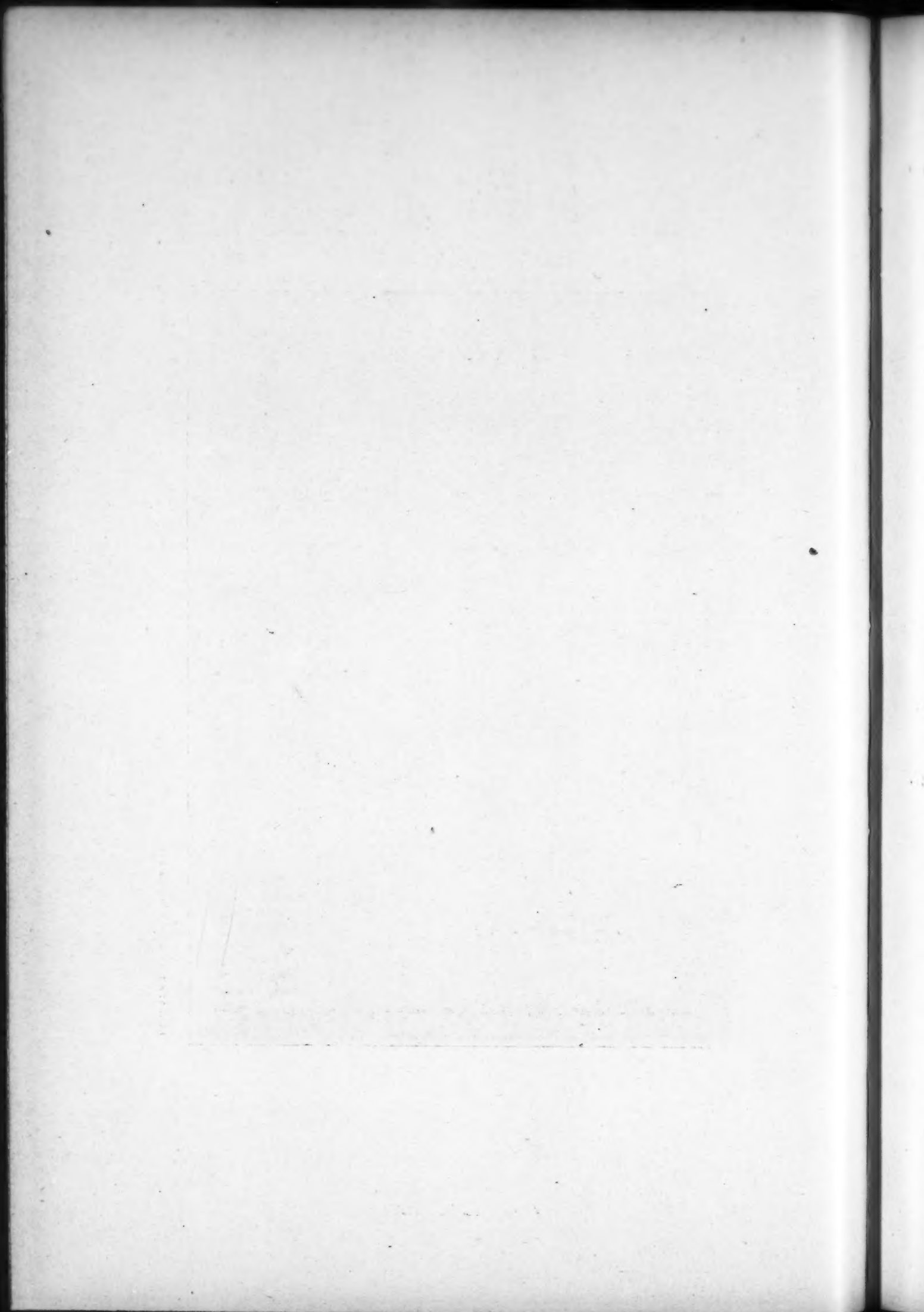
THE NAVE.







FROM THE LADY CHAPEL TO THE CHOIR.







THE CHOIR.

## Architecture.

House above it. Dean Church says: "This beautiful Chapter House," of which we give some very excellent measured drawings by Mr. Barnsley, "was not as now a bare and empty hall for most days of the year, but the daily home and centre of the life of the community, where each and all held union

the greater part of its magnificent construction, was generally assigned to Bishop William de la March, who succeeded to Wells in 1293. Bishop Drokensford, between the years 1309—29, raised the Central Tower to its present height, and completed the Choir by the construction of the three



A MISERERE.

and fellowship one with another. Every morning when the office of prime was over at 9 a.m., and before the Chapter Mass in the Church, the choir and chapter passed in orderly procession up this ascent into the house of the chapter. The business of the day was preceded by an office, the martyrology or commemoration of the faithful departed; psalms were said, lections read, the obits or anniversaries of benefactors were announced from the *pulpitum* in front of the Bishop's stall, and the appointed services for day or week were read out. There followed the business transactions, hearing of complaints, making of enquiries, passing of sentences,

easternmost Bays, and of the *novum opus* or Lady Chapel.

The upper portion of the South-west Tower was the work of Bishop Harewell, whose tomb may be seen in our view in the South Choir Aisle. This was built between 1366—86. The next addition to the Cathedral buildings was the completion of the North-West Tower, erected under the instructions and by the munificence of Bishop Bubwith, whose Chantry is found between the second and third arches of the Nave from the crossing. Bishop Bubwith also caused the east walk of the Cloister to be erected with a library over it.

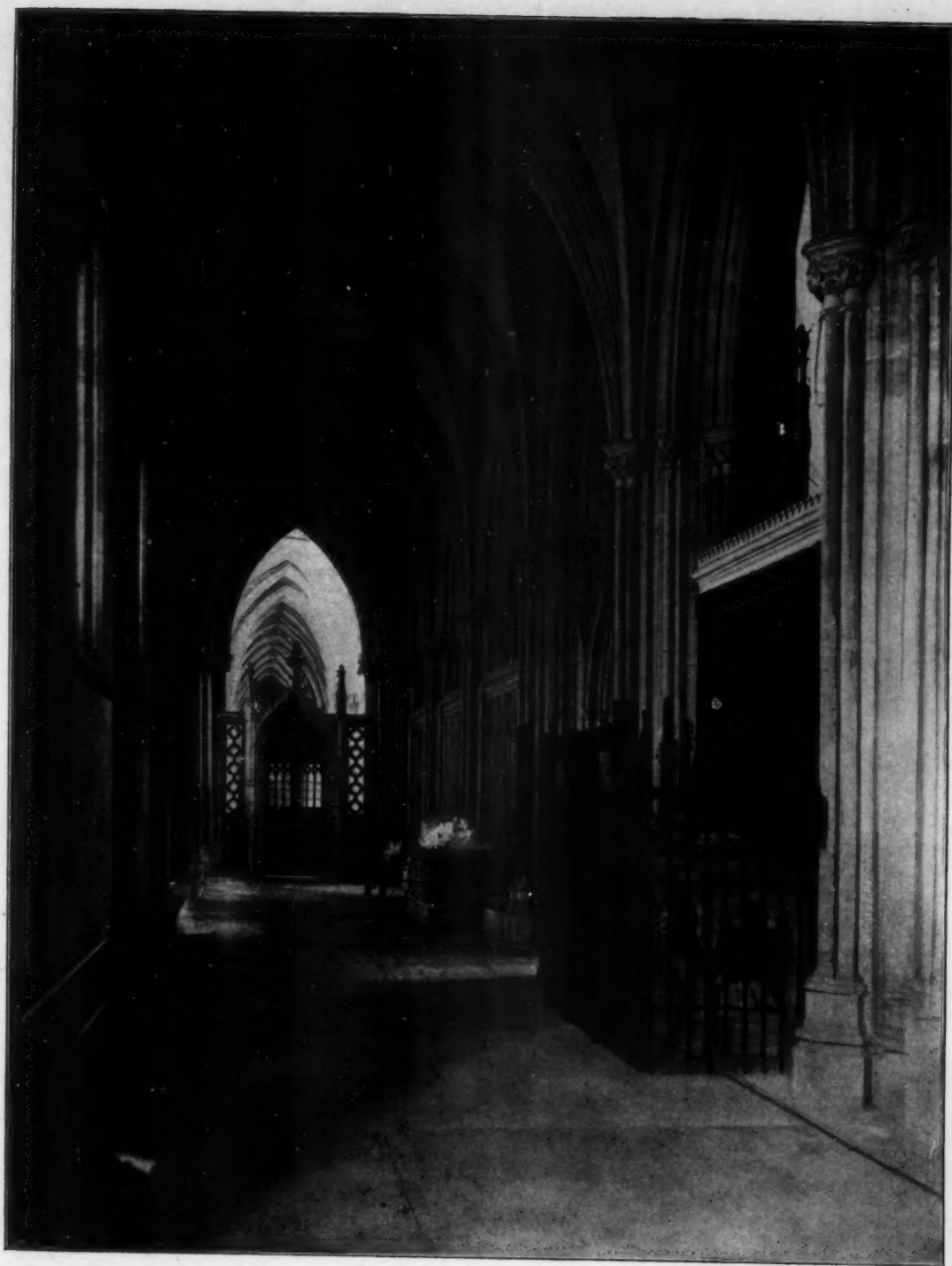


A MISERERE.

correcting all faults before the whole body; then, when the vicars and choristers had left, the private conference and acts of dean and chapter. This meeting day by day in the Chapter House formed part of the common life of the Cathedral body."

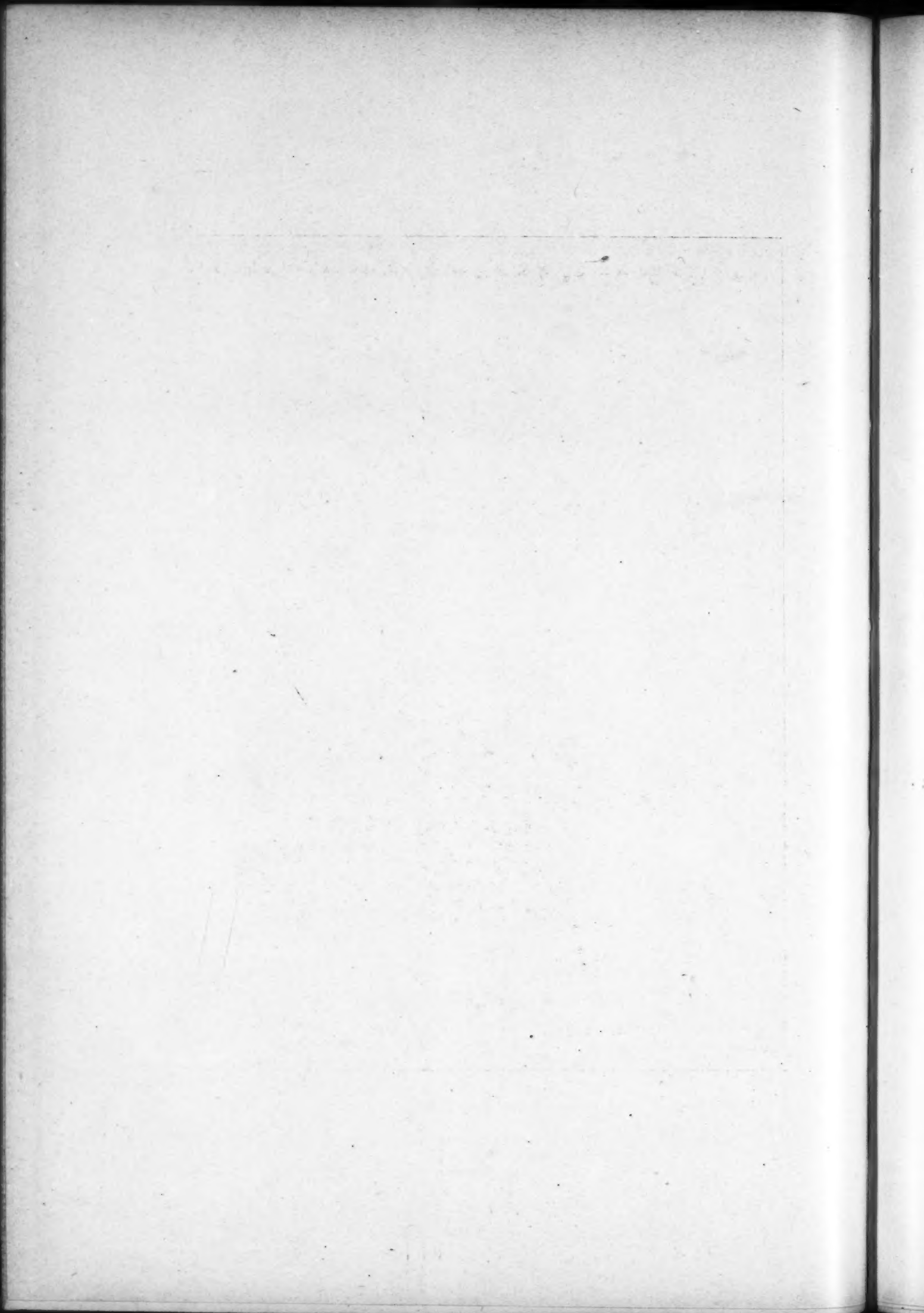
The completion of the Chapter House, and indeed

Then comes the West and the greater part of the South Cloister walks, which were the work of Bishop Beckington, 1443—64, the South Cloisters being completed after Beckington's death by Thomas Henry, one of the treasurers of the works. That is the complete chronological his-



SOUTH CHOIR AISLE.





## Wells Cathedral.

tory of the buildings of the Cathedral itself as we find them to-day.

The best view of the interior of Wells is obtained by an entrance through the West doorway, when its full dignity may be grasped and its peculiarities

being brought down to the piers of the Nave. It will be remembered that the Nave was built throughout during the Early English period mostly by Bishop Joceline, although there are some very remarkable peculiarities about it. A careful examina-



A MISERERE.

strongly impressed upon one's mind. The great defect of the interior is the extraordinary inverted arches which were thrown across the Transept and Nave openings to support the tremendous weight of the Tower when it was completed in 1337. The Triforium in the first two bays of the Nave and portions of the Clerestory levels were also filled in to give support to the superstructure. The details of these inverted arches are easily seen in our illustration of the Nave, which faithfully depicts the extraordinary appearance of those two great staring eye-balls, which seem to belong to some horrible monster, who has taken possession of the interior, and defies intrusion. If one could obliterate for a moment this constructive feature, the interior of the Cathedral would convince one at once of its fine scale and proportion.

Another unusual feature of the Nave, and which destroys to a very great extent an otherwise competent design, is the baldness of the Triforium level, and there being no connecting feature between it and the Nave arcading. The vaulted shafts have been stopped at the Clerestory instead of

tion of the details will shew two or three very distinct differences, the heads of a king and bishop which project on the south side between the fourth and fifth piers marking the point of change. These differences seem to prove that the work was commenced at both ends, the centre bays being the later.

Willis says, in this connection, that "the structure," meaning the Cathedral in its entirety, "would be designated by many as an Early English Cathedral, but Wells evidently is only a little removed from the Norman style. It is only an improved Norman design worked with considerable ornament. The mouldings in particular are of an especial richness; the Early English style of Architecture originally, and—in all probability—came from the French, and there must have been in this district a school of masons, who continued working with their own companions in their own style long after the Early English style was introduced and practised in this country."

The Nave is of ten bays divided by octagonal piers with clustered shafts in groups of three. The Early English foliage of the capitals is of unusual classical



A CAP—TOOTHACHE.

## Architecture.

character, proving Willis's contention for the local school of masons with the Norman traditions. The Triforium is most unusual, being formed of narrow lancet openings arranged in groups of three, the heads of each lancet being filled with a solid tympanum displaying a series of foliage and grotesques, which are both remarkable for their subjects and the magnificence of their treatment. The details of the Clerestory level are very readily seen in our engraving of the Nave. The quatre-foiled and panelled gallery on the South side is the Music Gallery of early Perpendicular detail.

The North and South Aisles of the Nave are identical in character with the Nave itself, the windows, like those of the Clerestory, being filled with Perpendicular tracery by Bishop Beckington. The lower portions of the North and South Towers consist of Chapels, Early English in character, possessing the same ringed shafts as on the exterior. From the South-west Chapel entrance is to be obtained to the west walk of the Cloister. In the North-west Tower is the Chapel of the Holy Cross, now used as the Consistory Court.

The most beautiful things in the Nave are the two Chantries before spoken of. One, that formed in the first Nave arch on the Northern side is the Chantry of Bishop Bubwith, that under the Southern Arcading being the Chantry of Dean Hugh Sugar, Treasurer of Wells and one of Bishop Beckington's executors. Both these Chantries are excessively beautiful, and have long since been denuded of much of their interior detail. From Dean Sugar's Chantry entrance is obtained to the Pulpit, which was the work of Bishop Knight in the early part of the sixteenth century.

The Transepts which, according to our chronological table, are earlier than the Nave, are both Early English in character, both have Aisles, with three windows at the north and south ends, and a triplet

in the place of the Clerestory. In each the Triforium is arranged in groups of two openings, without any of the ornamentation displayed in the Nave. The vaulting shafts spring from the corbels below the Triforium, between each second opening. The capitals of the piers, which throughout the Church shew the higher workmanship, reach in the Transepts, not only the best phase of execution, but are remarkable for the subjects which they illustrate. One of the finest is known as "Toothache," which we reproduce. A series of four others portrays a

story of the Apple Stealers, who come upon the owner of the orchard and receive castigation from a pitchfork which he carries. The sculptured foliage to these capitals is unusually fine in execution.

The East Aisle of the South Transept is divided into two Chapels, with decorated windows. The Chapel of St. Calixtus is that nearer the Choir, and contains portions of the elaborate canopy of Bishop Beckington's Chantry, which for some unknown reason was removed from its admirable position in the South Choir Aisle, and re-erected on its present spot. This Chapel also contains the tomb of Bishop Hussee, the panelled and sculptured work of which is very interesting. The other Chapel, that of St. Martin, is now used as the Canon's Vestry, and contains the tomb of John Storthwit, Chancellor of Wells in the fifteenth century. On one side of the Chapel are traces of a door-

way opening to a former Lady Chapel, and the Chapel of Bishop Stillington, which was destroyed soon after its completion. In the South Transept stands the old Norman Font, the only evidence of the Norman Church which originally existed. A very fine view of the South Transept and the Choir opening is obtained from the south-west angle, in front of the door which leads to the east walk of the Cloister. With infinite pains, the writer managed to obtain a fine picture upon the screen of his camera. The light, or rather the lack of it, was most favour-



A CAP.



## Wells Cathedral.

able for interior photography, and after a long exposure, timed almost to the second, great things were expected. Upon developing the plate, it was discovered that this particular one had been put into the dark slide upside down. Although a very fine image was obtained on the reverse side of the gelatine film, the negative for printing purposes was valueless.

From the North Transept, which is almost identical with the southern one, entrance is gained from the Eastern Aisle up the magnificent flight of steps to the Chapter House. Like the Crypt below, the Chapter House is octagonal and has a central pier of sixteen clustered shafts, from which the ribs of the vaulting radiate. The windows on all sides of the Octagon are filled with geometrical tracery, identical in each instance. Below the windows, as shewn in Mr. Sidney Barnsley's fine measured drawing, an arcade runs round the walls. The springing of the arches of this wall arcading are enriched with some fine sculpture, indeed, the whole of the work, the tracery, the wall arcading, the details of the windows, are, in this portion of the Church, remarkable, and strengthens one's conviction that if Wells as a whole does not influence us so keenly and charm us so completely as the greater subtlety of design and impression of Ely, it certainly possesses a

Chapter House which is unsurpassed in England. Its great peculiarity is its position in being dissociated with the Cloisters, from which the Chapter House generally opens, and in the Crypt or lower storey—the planning of which is shewn on Mr. Barnsley's measured drawing—which rendered necessary the magnificent flight of steps by which it is approached. Perhaps the position of the Vicars' College, which Bishop Beckington built, suggested the peculiar site of the Chapter House, for the flight of steps proceeds beyond the entrance to the Chapter House up to the level of the bridge over

the Chain Gate. Through this gallery or bridge the Vicars passed from their own Close into the Cathedral.

From the south-west angle of the South Transept access is gained to the Cloisters, which, like the Cloisters of Chichester and Hereford, have only three "walks." The canons of Wells, not being monks, the Cloisters took the form of a sheltered walk round what was known as the Palm Churchyard, from a magnificent yew tree which stands in its centre. The Cloisters neither led to Dormitory, Refectory or to Chapter House, the east walk forming the nearest approach to the Bishop's

Palace across the Close.

Before the eastern arm of the Church was completed, it is supposed that the ritual Choir occupied the space under the Tower and three bays of the Nave, the three western bays of the Choir forming the Presbytery. The three first piers of the Choir, the arches, and the lower portion of the Triforium are Early English, the completion of the bays is in rich Early Decorated, consistent with the later work of the Choir. An entry among the Chapter muniments—from which it appears that in 1325 the Canons erected new stalls, each Canon managing to pay for his stall out of his own resources—seems to establish a date for this portion of the Choir, which was probably nearly completed in that year.

The lierne vaulting of the Choir is extremely beautiful, although of very unusual pattern. The Choir was restored by Mr. Salvin in 1848, when he added the stone stalls and pulpit and re-arranged the altar.

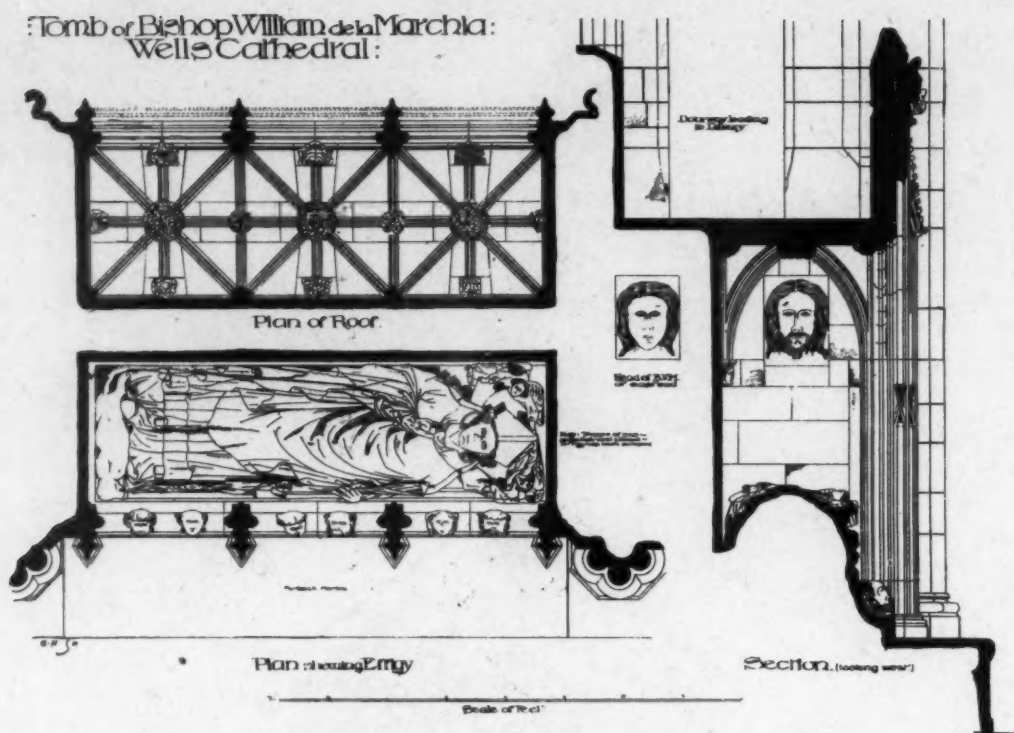
The east end of the Choir itself is formed by three arches, supported by slender piers, above which is some very rich tabernacle work, surmounted by a fine Early English window of unusual design.

Between these three piers is a low diapered modern screen, through which the arches and Retro-Choir make a remarkably fine and picturesque



A CAP—THE APPLE STEALERS.

## Architecture.



TOMB OF BISHOP WILLIAM DE LA MARCHIA.

DRAWN BY ROLAND W. PAUL.

group. Through these arches also a magnificent view is obtained of the Lady Chapel.

The Choir stalls are entirely modern, as is also the pulpit, and the decorated Choir screen was recently enlarged to support the organ, which was originally built in 1664. This work, we believe, was carried out by Willis in 1848. A portion of the stained glass in the Choir is the original glazing of the fourteenth century. This is found in the east and the two adjoining windows. The other is modern, and of not much account.

The Choir Aisles are of the same architectural character as the Choir itself, the first three western bays being Early English, the rest Decorated.

In the south Choir Aisle, in addition to Bishop Harewell's tomb, sufficiently identified by the two hares upon which the feet of the effigy rest, is one of the three oldest incised slabs which exist in England or on the Continent. This is to the memory of Bishop Button the Second, who died in 1274. The Bishop had the curious reputation after death of being a curer of the toothache, and persons suffering from the discomfort came to his tomb from all parts of England.

The effigy of Bishop Beckington, the great benefactor of Wells, is also in the south Choir Aisle, although, as previously mentioned, the canopy under which it formerly lay has been removed for some extraordinary reason to the Chapel of St. Calixtus.

The ironwork enclosing the monument mentioned, and seen in the foreground of our view on another page, is decorated with small heads, and the monument clearly seen beyond it consists of two stages; on the upper, the effigy of the Bishop himself, and on the lower, an emaciated figure in a winding sheet, being the *memento mori*, so much in favour at this period. The hand of the mutilator has been at work on this tomb, as well as on that of Bishop Harewell. It was to this Beckington's Chantry that the Corporation of Wells repaired once a year, in solemn procession, to pray for the repose of the Bishop, who had done so much for their city.

The Chapel of St. John the Evangelist forms the short eastern Transept opening from this Aisle, and contains one or two monuments of interest to the student. A decorated Piscina with its canopy is at the eastern end. One tomb of great interest is that of Bishop Drokensford, who, in all probability, is answerable for the completion of the Choir and the Lady Chapel. The colour decoration to the canopy of this tomb is modern.

The Retro-Choir or Processional Aisle, as it is sometimes called, between the termination of the Choir itself and the Lady Chapel, is indeed the most magnificent feature of Wells Cathedral; and the view of these clustered columns and their vaulting makes up altogether an architectural picture which is not to be surpassed in any Cathedral in England.



## Wells Cathedral.

The Lady Chapel itself forms a pentagonal Apse, in each side of which is a large window filled with Early Decorated tracery. The vaulting, springing from triple shafts at the angles, and the Reredos, of the same character as the tabernacle work in the east wall of the Choir, are its chief features. The walls are arcaded beneath the windows, and the whole of this part of the building was restored some half century ago, when the Nave and Transepts were under reparation by Mr. Ferrey.

The window over the Reredos is filled with a confused mass of fragments of other windows, and devoid though it is of any pattern or story, it makes a superb mass of colour just where colour is necessary.

The north Choir Aisle is identical with the south Aisle. A low door on the north side, occupying the last bay of the Aisle, opens to a vaulted passage leading to the Crypt of the Chapter House. Like the Chapter House itself, this undercroft is an octagon, and an octagonal pier, surrounded by circular shafts, rises in the centre. Eight round pillars, about six feet high, equi-distant between the central shaft and the outer walls, take the vaulting from the centre shaft, and a second series of arched vaulting springs again to the outer walls.

With a glimpse of the North Porch, which runs off the North Aisle of the Nave, and a detailed drawing of which we reproduce, our glimpse of the interior of Wells Cathedral terminates, and the student might at this point commence his study of the exterior of the pile.

The North Porch itself was apparently the work of the local band of sculptors, by whom Professor

Willis considers the Nave itself was built. The entrance is deeply recessed, and possesses the zigzag ornament among its interlacing mouldings, indicative of Norman tradition.

The best view of the Cathedral perhaps is obtained from beyond the Chain Gate on the Bath Road, where the towers come into the picture, formed by the Chapter House and the east end of the Cathedral, with the buildings of the Vicars' close on the right-hand side.

The exterior details of Wells are distinctly not beautiful; the doulting stone, of which the Cathedral

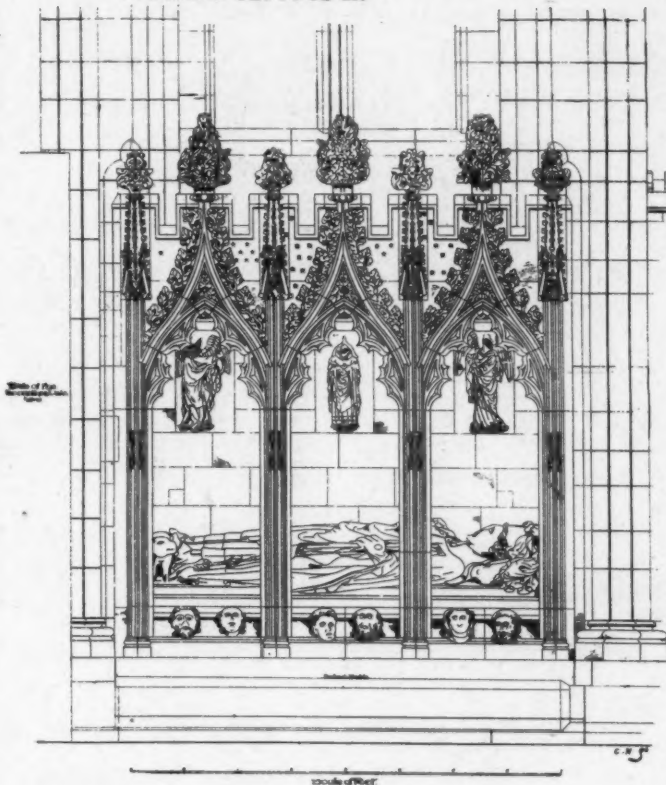
is entirely built, and which was quarried some few miles out of Wells, is of that peculiar untuning quality which age does not improve. The Central Tower itself is excellently proportioned; each side is of three bays, divided by small pinnaced buttresses and larger spire crowned turrets at the corners.

The two Western Towers, according to Norman arrangement, form the extremities of the western front, and are incorporated into the design, although some half a century elapsed

between the construction of the two. In actual date and in style of work, the west front is intermediate between the west fronts of Lincoln and Salisbury. It is throughout of Early English character, though many of its details are excessively crude.

Professor Willis suggested that the west front was not commenced until after the death of Joceline. Mr. Irvine, on the other hand, after careful examination, convinced himself that it was erected before the Nave was undertaken, and that it stood as a separate erection, distinct and unsupported until the Nave was built up behind it.

Tomb of Bishop William de la Marchia  
Wells Cathedral



TOMB OF BISHOP WILLIAM DE LA MARCHIA.

DRAWN BY ROLAND W. PAUL.



## Architecture.

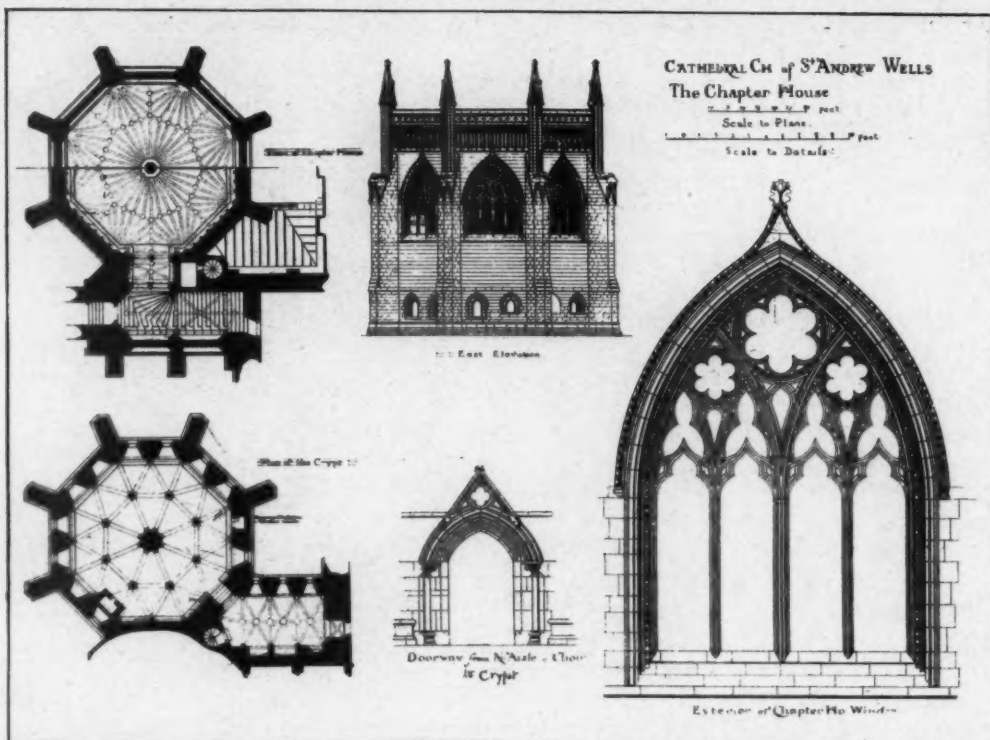
There might be something in Mr. Irvine's contention if the previously expressed opinion—that the Nave itself was commenced at both ends—is the right one.

The front consists of a Central Facade, in which are the three lancets of the west window, and a screen to the gable above them, receding in stages with pinnacles at the angles, the Western Towers forming two wings, projecting beyond the width of the Nave as at Salisbury. The front is subdivided into five sections by immense buttresses, which rise tier above tier, and possess slender shafts of Purbeck marble at the angles.

The whole west front is a mass of imagery,

of missionaries and early preachers in England. The second consists of angels, variously arranged in a series of small quatrefoils. The third tier contains a series of subjects from the Old and New Testaments, forty-eight in all. In the soffits of the chief doorway the ten wise virgins in tabernacles are represented. These figures are much mutilated, but traces of singularly beautiful work are easily discovered.

The fourth and fifth tiers are all full length statues of the nursing fathers of the Church up to 1214. The sixth represents the final resurrection, in a series of small figures of most remarkable character and design, ninety-two groups in all, containing one-



THE CHAPTER HOUSE.

DRAWN BY SIDNEY H. BARNLEY.

consisting of more than six hundred separate figures, either in single statues or in groups, carved in high relief from two to eight feet high. It is this imagery which gives renown to the west front of Wells, and redeems its architectural defects by its archaeological value. The imagery includes twenty-one crowned kings, eight queens, thirty-one mitred ecclesiastics, seven knights, fourteen nobles and princes, and nearly five hundred other figures in niches. The identification of this *populus statuarum* is still most uncertain, in spite of Cockrell's remarkable work—"Iconography of Wells Cathedral." There are in all six tiers of this sculptured work. In the first tier were sixty-two figures under canopies

hundred-and-fifty figures about four feet in height. Most of these figures in attitude and in expression are, according to a late prebendary, "betokening their various emotions at meeting the great day of doom, some with rapturous joy and wonder, some with despair and sorrow."

In the seventh tier is the celestial hierarchy—the nine orders of angels and archangels; "among them," says Mr. Alfred Clark in his monograph, "the beautiful figure of Uriel, standing in flames of fire, and holding a brazen basin of fire. This magnificent figure remains almost untouched, and is full of the "fire of God," of which he is the exponent. The others represent Dominions—a sweet female



THE ENTRANCE INTO THE CHAPTER HOUSE.

## Architecture.

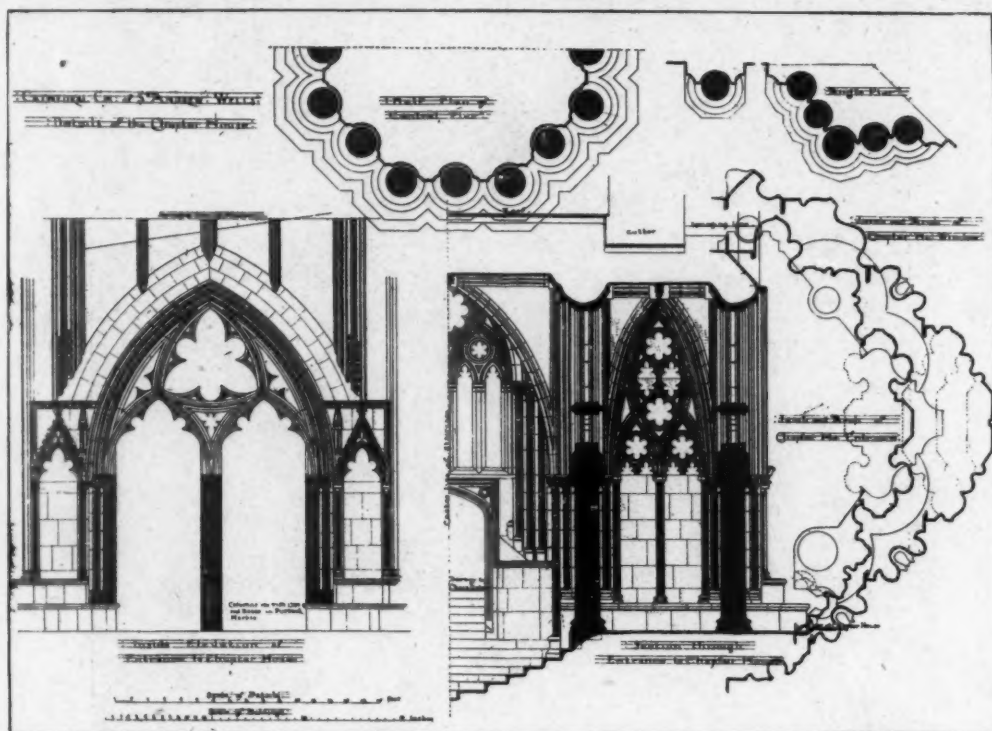
figure holding a sceptre; Thrones—another pretty figure holding a crown; Powers—a fine strong figure, mailed, holding a sword; Authorities—the attribute lost; and Principalities—the symbol likewise gone."

"These expressive statues were originally painted, and much of the colour remains to this day. Colour was also freely used by the Architect of this sublime work of art throughout the entire range of sculpture. Gilding and metal work were employed to heighten the effect of the crown of mitred heads."

Some of the groups on this remarkable front, especially those of the third tier, are of sufficient preservation for their subjects to be properly located.

Although much of the work is rude in execution, the great Flaxman was undoubtedly justified in attaching high value to this sculpture at Wells; and he selected the Death of Jacob, the figure of St. John, and the Creation of Eve for the beauty of their composition. "The work," says Flaxman, "is necessarily ill-drawn and deficient in principle, and much of the sculpture is rude and severe, yet in parts there is a beautiful simplicity and irresistible sentiment, and sometimes a grace excelling more modern productions."

One of the most extraordinary things on the front is the turning of the quatrefoiled recesses round the angles of the buttresses, which destroys the angle



CHAPTER HOUSE—DETAILS.

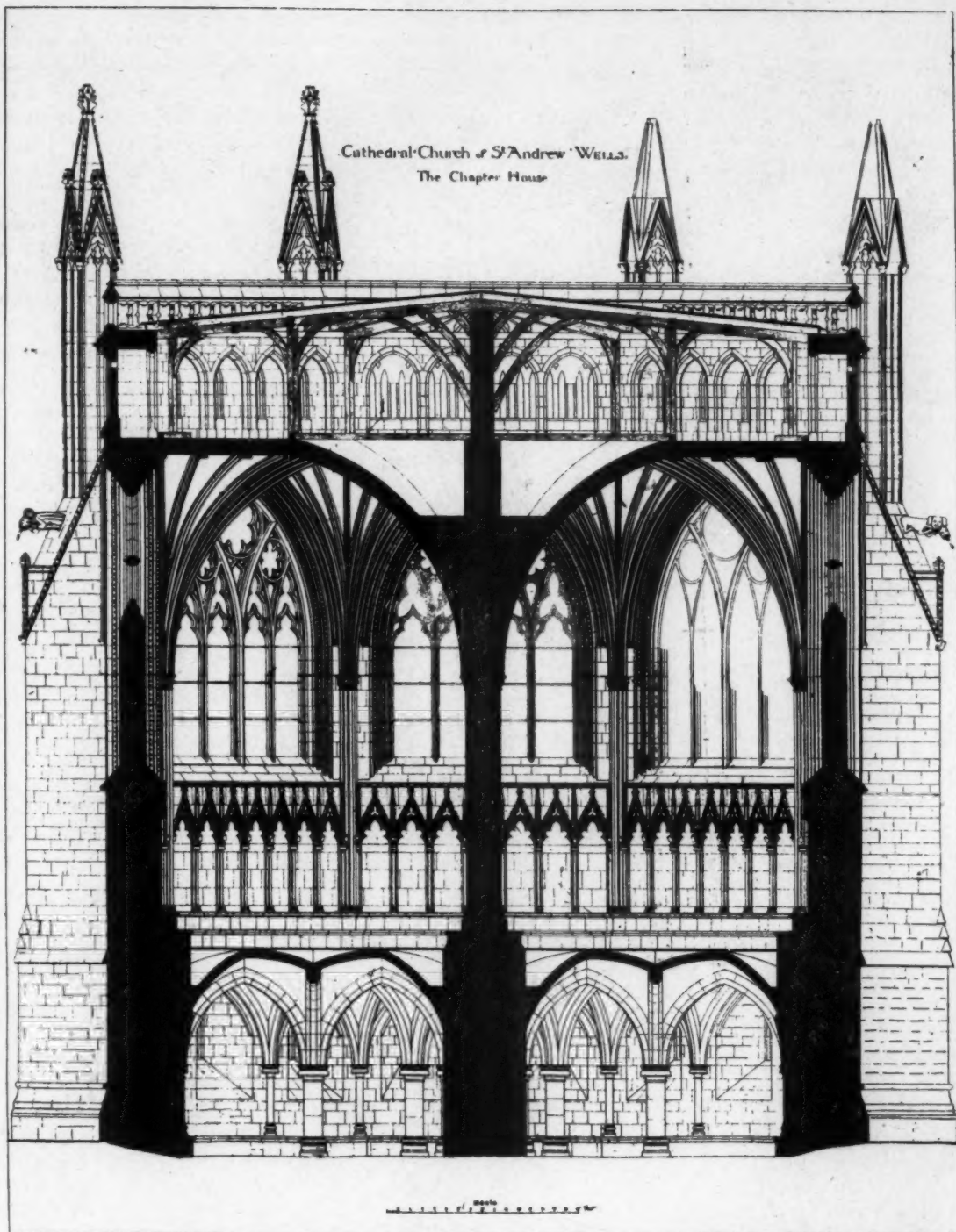
DRAWN BY SIDNEY H. BARNLEY.

There is still remaining the Creation of Man, the Creation of Woman, the Garden of Eden, the Temptation, the Almighty in the Garden—one of the few instances in which in sculpture work the Almighty is represented in the form of a human being—Adam and Eve at labour, Cain's sacrifice, Noah building the Ark, the sacrifice on Ararat, Isaac's blessing, the death of Jacob, and so on. From the New Testament is traced the subjects of St. John the Baptist, the Nativity, Christ among the Doctors, Christ in the Wilderness, the Transfiguration, the Entry into Jerusalem, the Last Supper, Christ before Pilate, the Elevation of the Cross, the Resurrection, the Gift of Tongues.

line, and in point of construction is quite abominable. Professor Willis thought that, although this looks strained and stiff now that the niches are empty, they must have been quite elegant when they were all filled with sculpture.

Our imagination does not imprint this idea of elegance upon our mind. It may savour of sacrilege to say one word against this remarkable front, but beyond the impresson which it gives us of the unending toil of those early English masons, who persevered with their task until the whole enormous front was covered with their imagery, we have never thought, and do not think now, that the west front of Wells is at all a thing of beauty in the architectural sense.





THE CHAPTER HOUSE—SECTION.

DRAWN BY SIDNEY H. BARNESLEY.

NOTE.—We are indebted to the Editors of the Architectural Association's Sketch Book for permission to reproduce the drawings of the Chapter House, by Mr. Sidney H. Barnesley, and that of the arcading of the North Porch, by Mr. G. P. Bankart.—EDITOR, ARCHITECTURE.

## Architecture.

Immediately opposite the south walk of the Cloister is the entrance gateway to the Bishop's Palace, surrounded by a moat fed from "St. Andrew's," or the bottomless Well, and defended by walls and bastions capable of sustaining a long siege by a mediæval enemy, which never came.

Round the outside of these walls, across the wide waters of the moat, brilliantly clear and beautiful with the shadows of the overhanging trees and the reflections of the Cathedral beyond, the beauty of Wells as a mediæval city may be very readily grasped.

Bishop Joceline spent thirty years of his life in the erection of the Palace and its adjacent buildings. He erected them in the form of a quadrangle, the present Palace forming the eastern side. On the north were the kitchen and offices, long since restored out of recognition. On the south was the Chapel, rebuilt by Bishop Burrell, and on the west a curtain wall and gatehouse, now destroyed.

The walls and moat were the work of Bishop Ralph of Shrewsbury, early in the fourteenth century, and the present gatehouse, with square flanking turrets, a groined entrance, and the remains of a drawbridge and portcullis, are also of fourteenth century work.

The ruins of the great hall now form the most picturesque portion of the old work, although the Palace remains to a very great extent as Bishop Joceline originally left it, except that Bishop Bagot,

half a century ago, added another storey much in the style of Joceline's work.

There are some fine rooms in the Bishop's Palace, notably the gallery which runs for eighty-four feet along the west front, lighted by the original Early English windows. Mr. Ferrey, when he was engaged upon the restoration of the Nave of the Cathedral, gave his careful attention to this work, and if modern restorers were as careful as Mr. Ferrey, the enemies

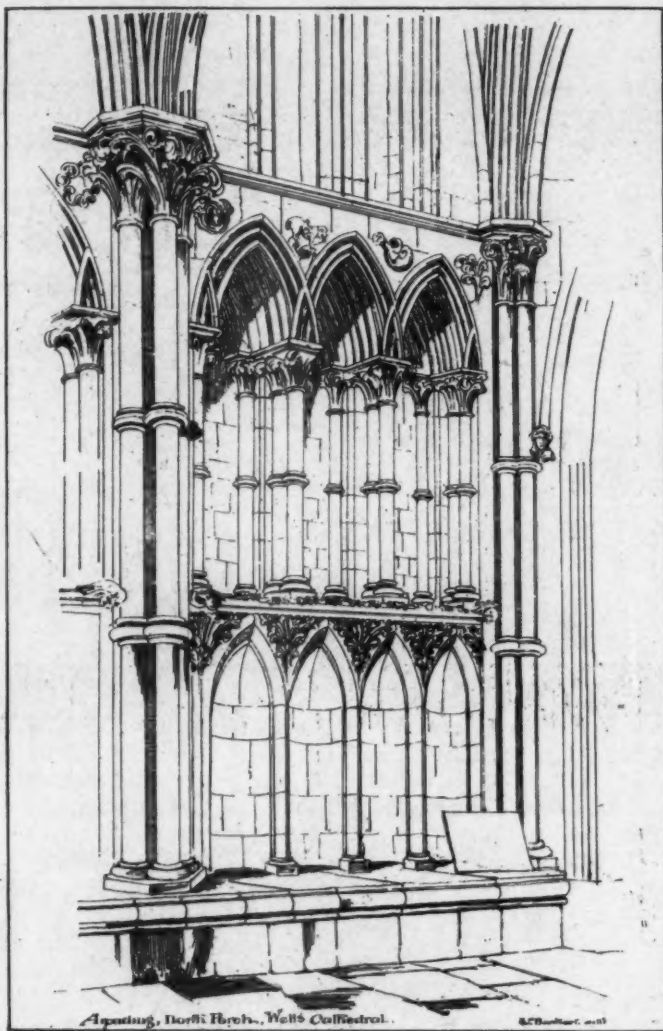
of restoration would not be so strong in their protests, as in many cases they have cause to be.

The Chapel occupies the side of the south wing of Joceline's building, and is a beautiful example of Decorated work. It is of three bays with a three-light window in each, with a five and six-light window at the eastern and western ends. The whole is covered by a very rich groined vault, which has many times come under the hands of the restorer.

The great hall in its life must have been a very fine apartment, 115 ft. long by 60 ft. wide, of five bays in length, divided by arcades into

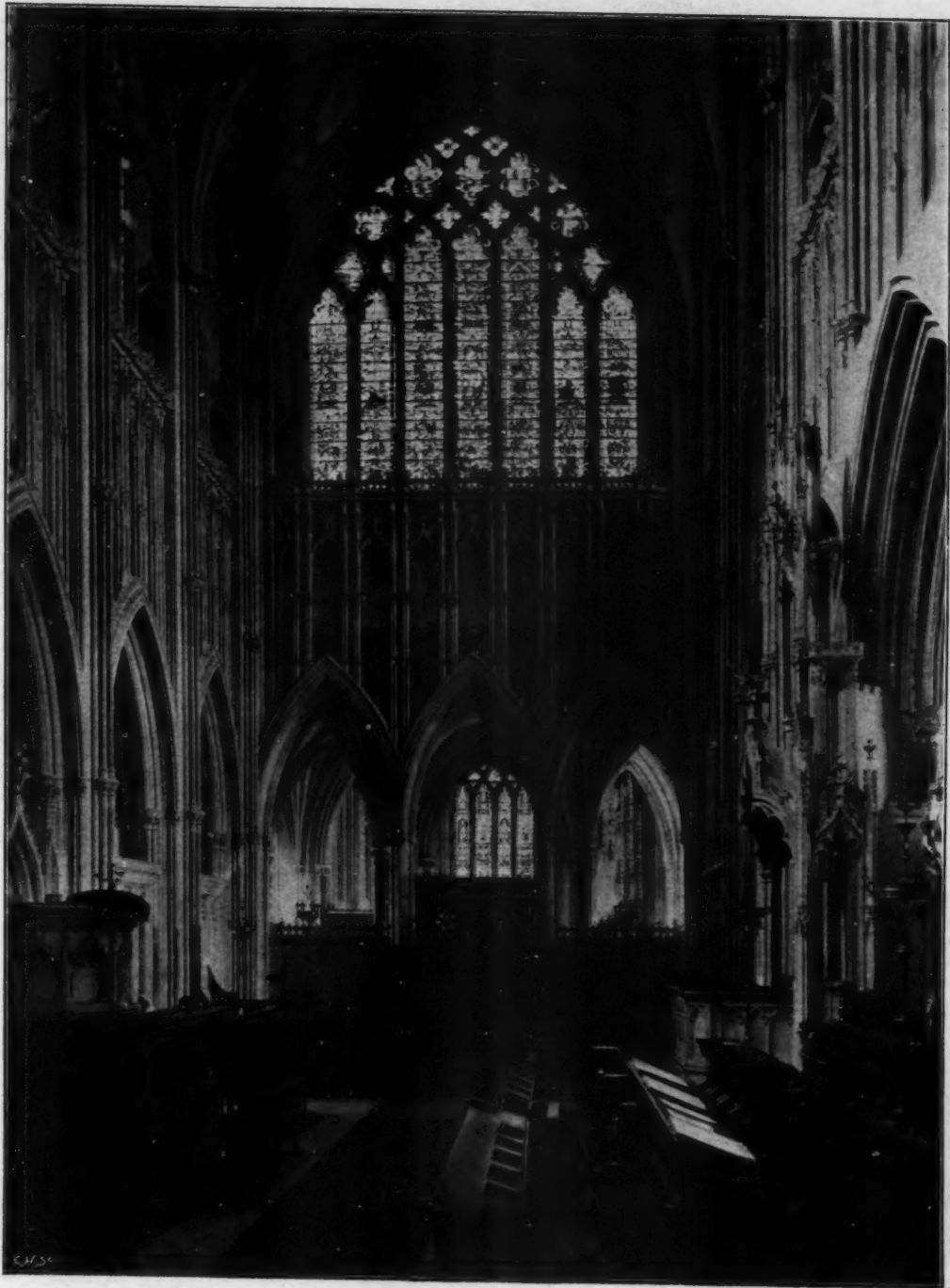
Aisles. It was dismantled by Sir John Gates, who purchased the Palace for its materials in 1552, after the execution of the Duke of Somerset, to whom Bishop Barlow had alienated it in 1550, and only the north and west walls and the angular turrets remain.

"It is," says a historian, "some consolation to the antiquary to know that Gates himself was beheaded



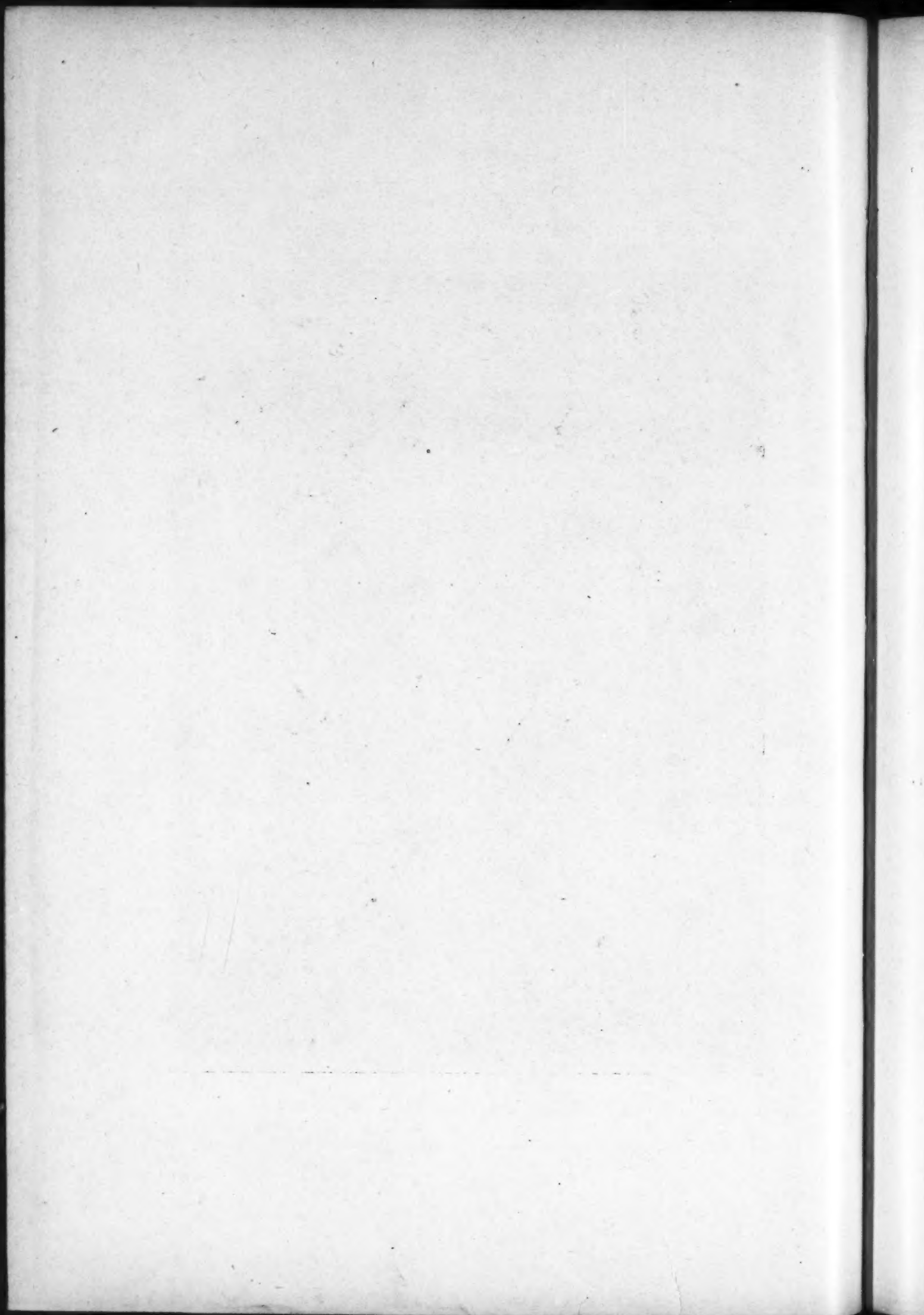
NORTH PORCH ARCADING.

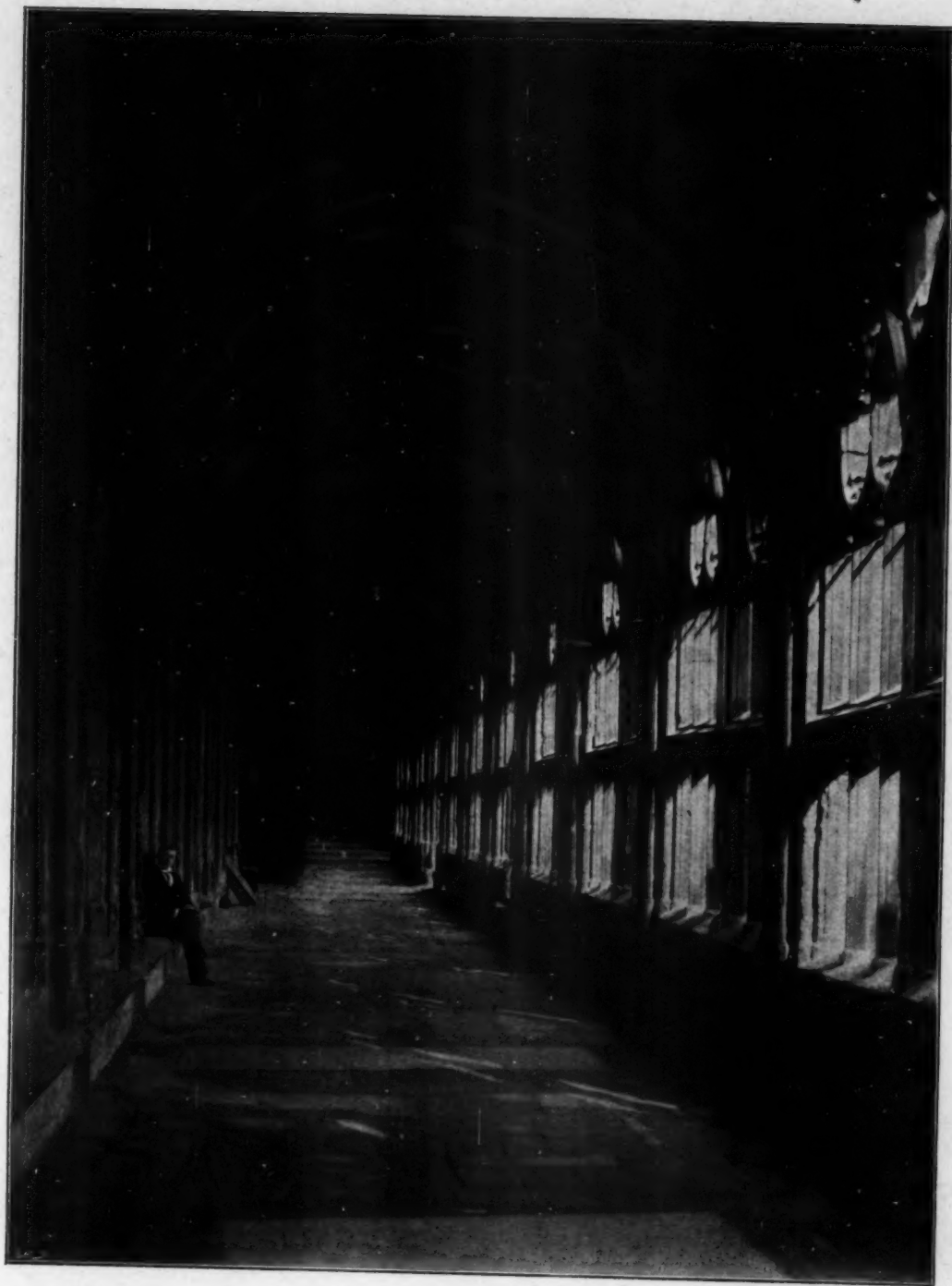
DRAWN BY G. P. BANKART.



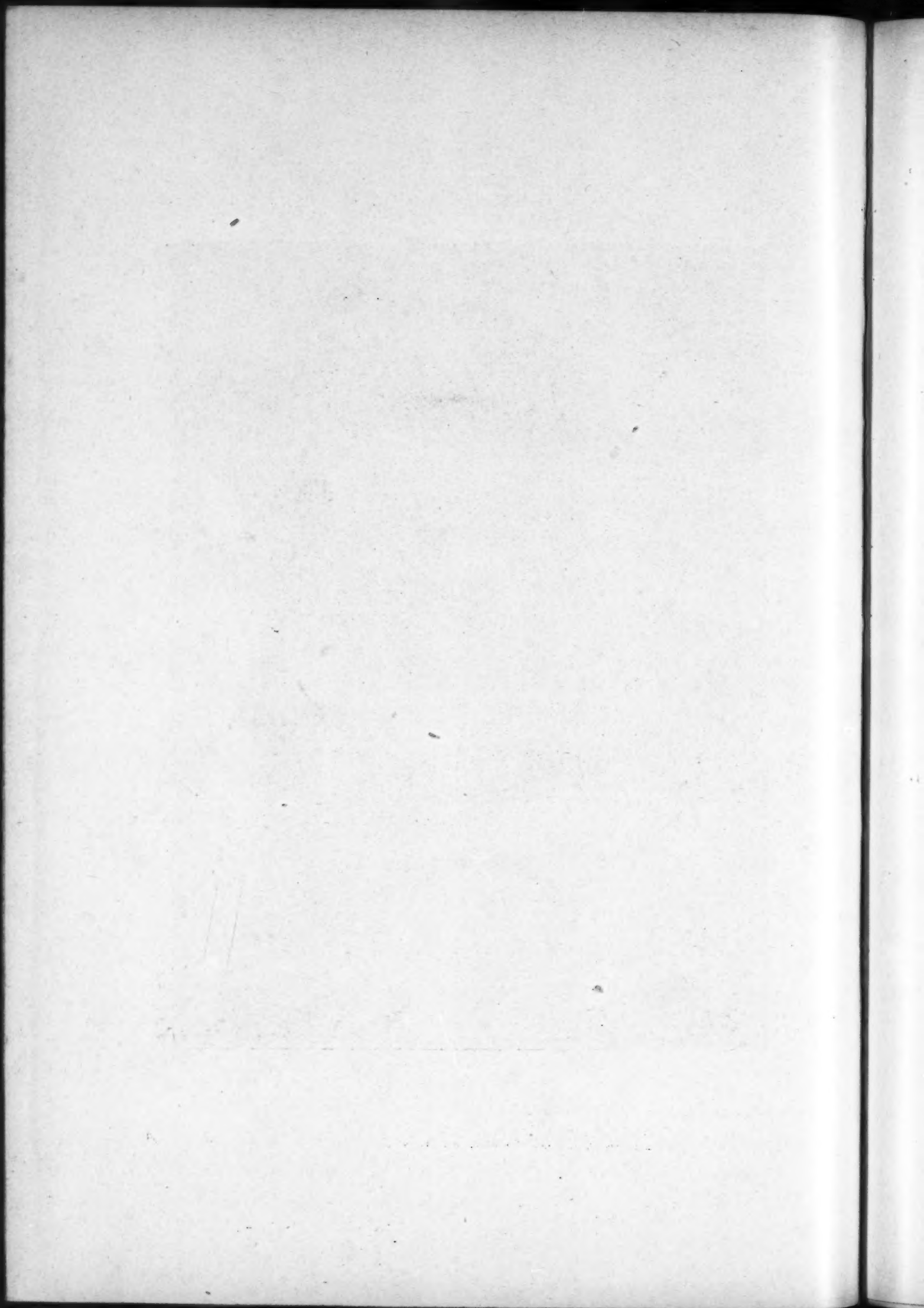
THE CHOIR—LOOKING THROUGH TO THE LADY CHAPEL.



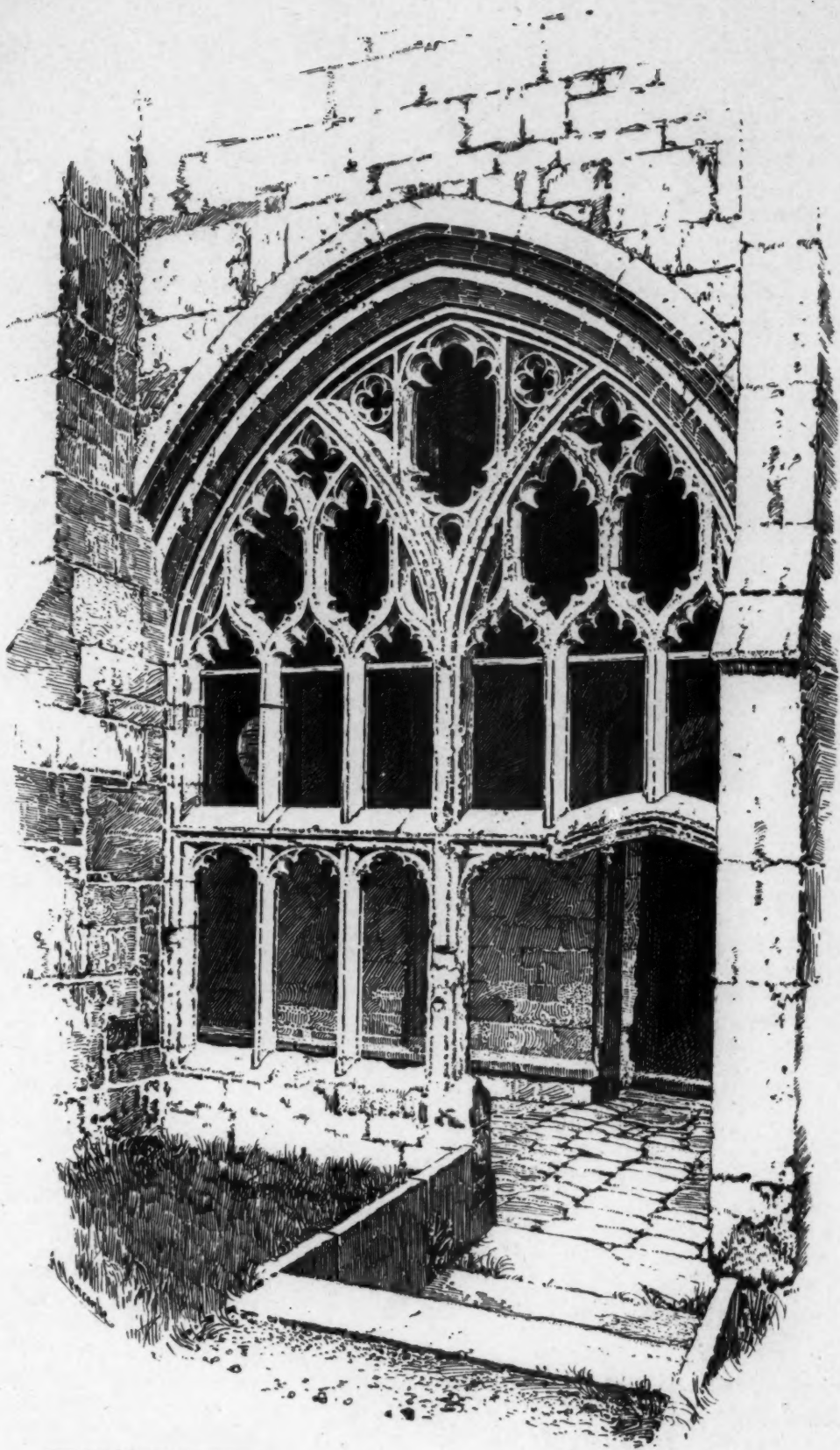




THE CLOISTERS.







ONE BAY OF THE CLOISTERS.

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in 1553 for complicity in Lady Jane Grey's attempt on the throne."

The ruin of the great hall was completed by Dr. Cornelius Burgess, a Puritan, to whom the Palace, Deanery and Chapter House, together with other Church property in Wells had been sold for a nominal price by Parliament. Burgess had been appointed "to preach God's Word in the late Cathedral Church of St. Andrew's, Wells," but his ministrations were not to the taste of the citizens, and at the restoration he had to give up his spoils and was cast into prison by the Corporation, where he very properly died.

On the south side of the Palace the enclosure forms a beautiful garden, and when this garden is rich with bloom, backed by the sombre hues of the old walls and the masonry of the Palace, with the Towers of the Cathedral beyond across the Close, England, perhaps, possesses no spot of more perfect loveliness.

The Deanery, the Archdeaconry, the Vicars' Close and the Canons' Houses, which go to make up the ecclesiastic adjuncts of this old mediæval City, are all on the north side of the Cathedral across the Cathedral green. The most important is the Close, which is remarkably picturesque. Its entry is immediately adjacent to the Chain Gate, erected, as before stated, that the Vicars might gain access to the Church under cover. The Close is a long, narrow court, with a Chapel and Library over, at the north end; the entrance gate to the common room forming the southern end, and twenty-one dwellings being arranged along the two sides.

The Forty Vicars Choral were incorporated by Bishop Joceline, but no houses were assigned to them until the time of Bishop Ralph, of Shrewsbury, by whom the latter portions of the Close were completed in 1348. A portion of the Close was restored, decorated and furnished in the style of the period by the late William Burgess, and as may be imagined forms a delightful and interesting spot in Wells.

Readers of ARCHITECTURE will not forget the fine engraving of one of Wells' magnificent gatehouses—which appeared in the second volume—which, if we may repeat the author's words, "has weathered to an exquisite tone and surface, contrasting with its deep shadows and the deeper tone of its ivy, blending again with the old houses of the market place, and setting off by its scale the grandeur of the Cathedral in the background, must be held to form a picturesque *ensemble* of rare and beautiful design."

And here our review of one of England's most remarkable Cathedrals, happy and secure in its isolation, must terminate.

## THE NORTHAMPTON INSTITUTE IN CLERKENWELL

EDUCATIONAL progress is being made visible in the streets and thoroughfares of the City and of London the Greater. In fact, the outward embodiments of the newer spirit of the time are being as freely bestowed about our parishes as are Churches and warehouses, and the polytechnic, with its social and its utilitarian sides, is recognised as necessary to a poor neighbourhood as the billiard room is to the rich man's club. The possession of a proper site is sometimes sufficient to inspire a good citizen or a committee of citizens to the desire to erect thereon a building, in which to inculcate the genius that has hitherto roamed in a wayward fashion about the metropolis. During the last few years a dozen or more structures of such a character have been erected in various localities, each differing from the other externally, while preserving something of a similarity within. Unfortunately, there has too often been little real architectural strength and beauty illustrated in the buildings themselves. For this we blame not the Architects, nor the governing bodies, nor the public—but perhaps a lack of real self-sacrifice in all three is really responsible for the poor results. Certainly when we think of the fine gymnasia provided by the citizens of Rome, and compare their ruins and what we feel must have been their grandeur, with the institutions in which an educational impetus is now helping us to maintain our supremacy, there is opportunity for lovers of beauty to reflect, without disturbing their accepted ideas of things.

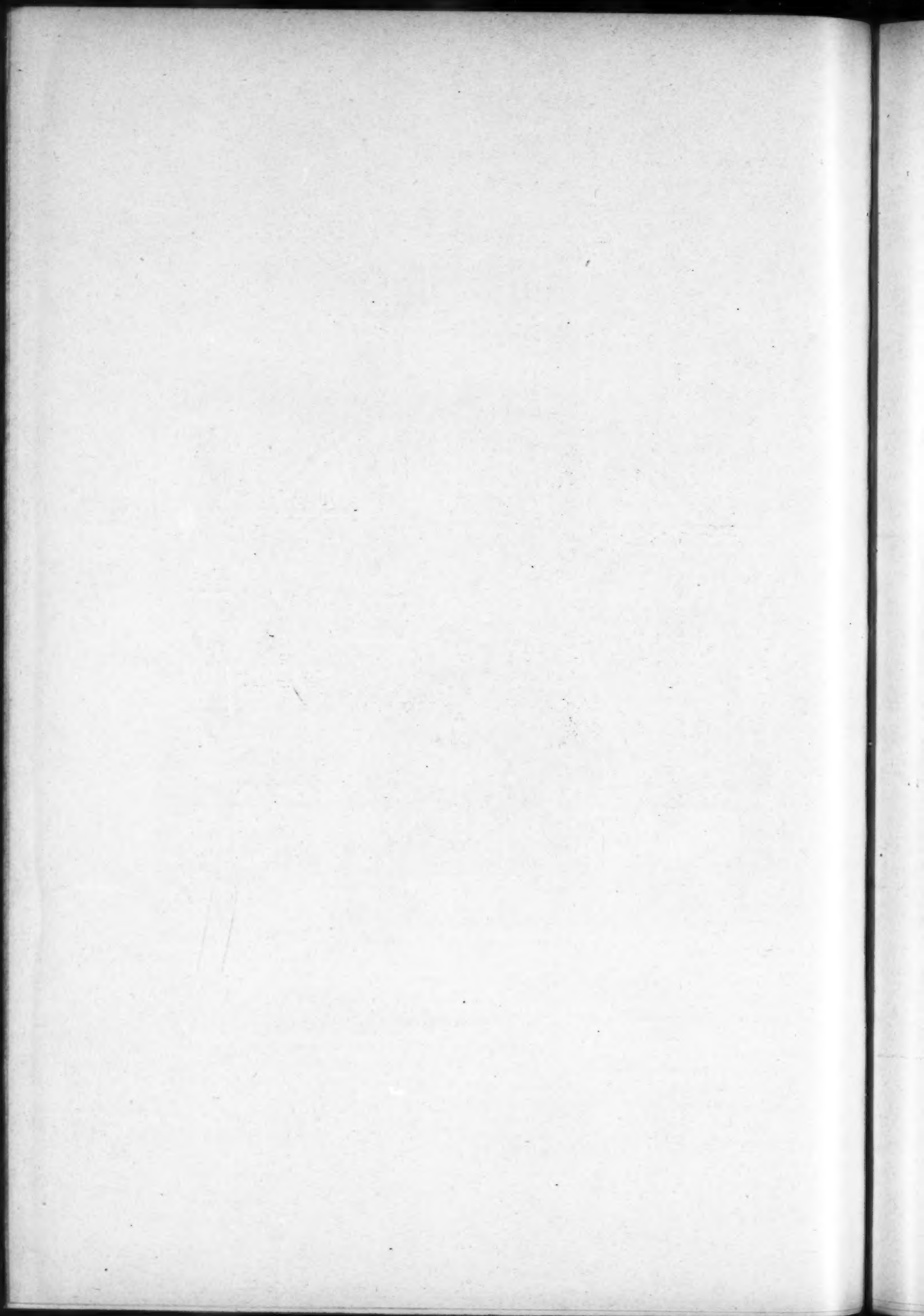
The pessimism which thus gives introduction to this article has been somewhat relieved by a visit to Clerkenwell—a part of the metropolis with a full, rich history, but with only very moderate expectations for the future. It has little of present interest save the traditions of watchmaking, the fine thoroughfare of Rosebery Avenue, a decent Gothic Church in the St. John Street Road, a good type of lead fountain in Northampton Square, and a fair specimen of public offices, in which the local magnates pass decrees and issue cheques for payment. Last month, the Lord Mayor of London, in all the panoply of his civic state, went into Clerkenwell and declared open for the public use and enjoyment a fine new edifice, which adds distinction to St. John Street Road and is likely to help to mould the character of English workmanship as well as of English workmen. The intentions of those whose enthusiasm thus finds satisfaction is to provide the social and technical side of a polytechnic, the scientific, literary and commercial departments being allocated to other institutions in





THE NORTHAMPTON INSTITUTE—THE MAIN ENTRANCE.

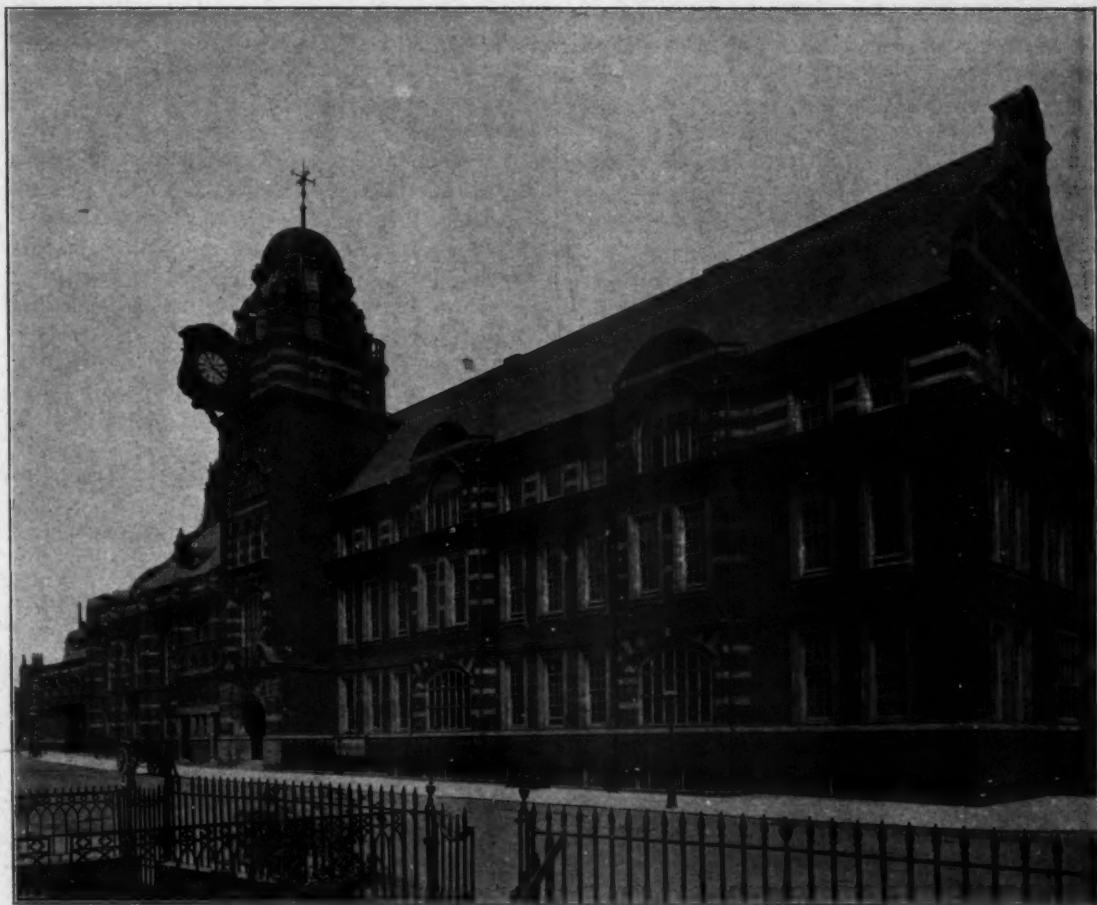




## The Northampton Institute.

the City with which the new Institute is affiliated. That fact had to be considered by the quartette of Architects who were invited by the Governing Body to submit competitive plans for the erection of the building. However anxious the committee may have been to have an edifice whose architectural features should give a distinctive character to the Northampton Institute, they had to primarily consider the nature of the work to be undertaken within its walls, and although the monetary troubles usually associated with the beginning of such an undertaking

the dwellers in Clerkenwell and must have represented a value of several thousands of pounds, its triangular shape presented a difficult problem for the Architects. The apex of the triangle is in Northampton Square, the base resting upon the St. John Street Road, the northern and southern sides being along Lower Charles Street and Ashby Street respectively. Fortunately, one of the competing Architects was Mr. E. W. Mountford, a Past-President of the Architectural Association and the Architect of the Battersea Town Hall, the new Municipal



THE NORTHAMPTON INSTITUTE—THE FAÇADE.

were happily absent, there were difficulties in connection with the site that only the best architectural skill could surmount. The land upon which the Institute stands is one and a quarter acres in extent and was given by the late Marquis of Northampton and his son, the present Marquis, who, as Earl Compton, always encouraged the development of the means of livelihood among the people as well as the increase of their social opportunities. But although the land was so conveniently situated for

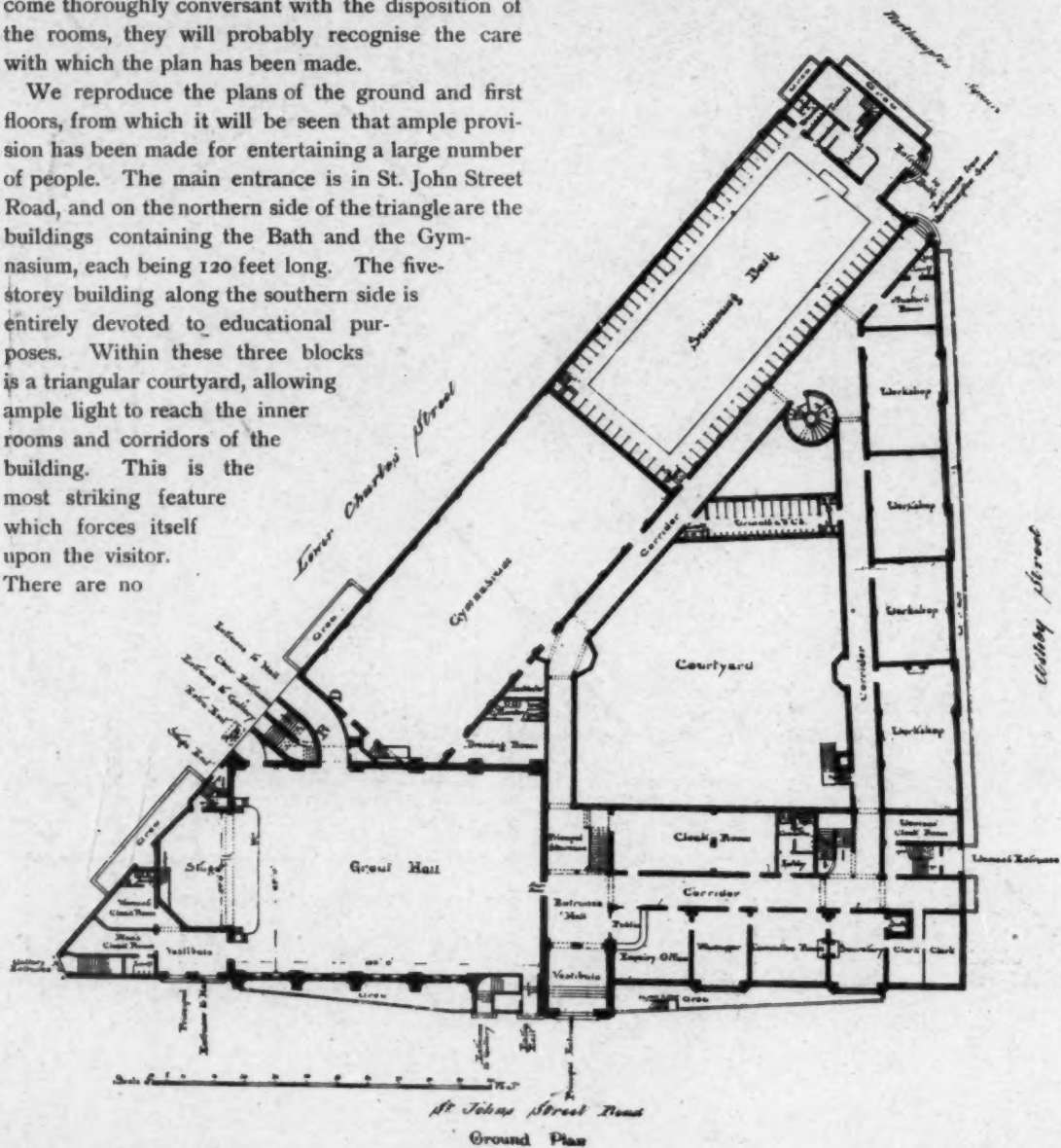
Museum at Liverpool, the Battersea Polytechnic, the municipal buildings at Sheffield opened by the Queen last year, and other important works. In designing the Battersea Polytechnic, Mr. Mountford gained experience as to the requirements of such an institution; in the Sheffield municipal buildings—a somewhat similarly shaped site had to be dealt with, although in that case there was a very short fourth side, owing to the apex of the triangle being cut off. Add to these advantages the ability which is asso-

## Architecture.

ciated with his name, the architectural profession was not surprised at the announcement that Mr. Mountford's design had been recommended by the assessor, Mr. Charles Barry, for acceptance. The local authorities, rising superior to the usual questionings of the parochial mind, proved reasonable enough to allow one street to be widened and another to be narrowed, so as to mitigate the inconveniences of the site and allow opportunity for the best arrangements possible under the circumstances. The result is a success, though not a triumph, for that was impossible with such a site for a building of the character required. It should add to the already high reputation of the Architect, and when Dr. R. Mullineux Walmsley and his staff have become thoroughly conversant with the disposition of the rooms, they will probably recognise the care with which the plan has been made.

We reproduce the plans of the ground and first floors, from which it will be seen that ample provision has been made for entertaining a large number of people. The main entrance is in St. John Street Road, and on the northern side of the triangle are the buildings containing the Bath and the Gymnasium, each being 120 feet long. The five-storey building along the southern side is entirely devoted to educational purposes. Within these three blocks is a triangular courtyard, allowing ample light to reach the inner rooms and corridors of the building. This is the most striking feature which forces itself upon the visitor. There are no

dark corridors nor half-lighted class rooms. So carefully has the whole plan been conceived that daylight can enter every room and every apartment without obstruction. And the necessity of such means of lighting taking precedence of any idiosyncrasy or novelty in the arrangement must be apparent, although not always recognised by Architects with so-called "theories" of their own. On two of the floors corridors run completely round the building, the floors above following the same plan as far as the limits to which they extend. The various floors are reached by three staircases placed at the angles of the triangle formed by the courtyard. At the foot of each are imposing columns



THE NORTHAMPTON INSTITUTE—GROUND PLAN.

E. W. MOUNTFORD, ARCHITECT.



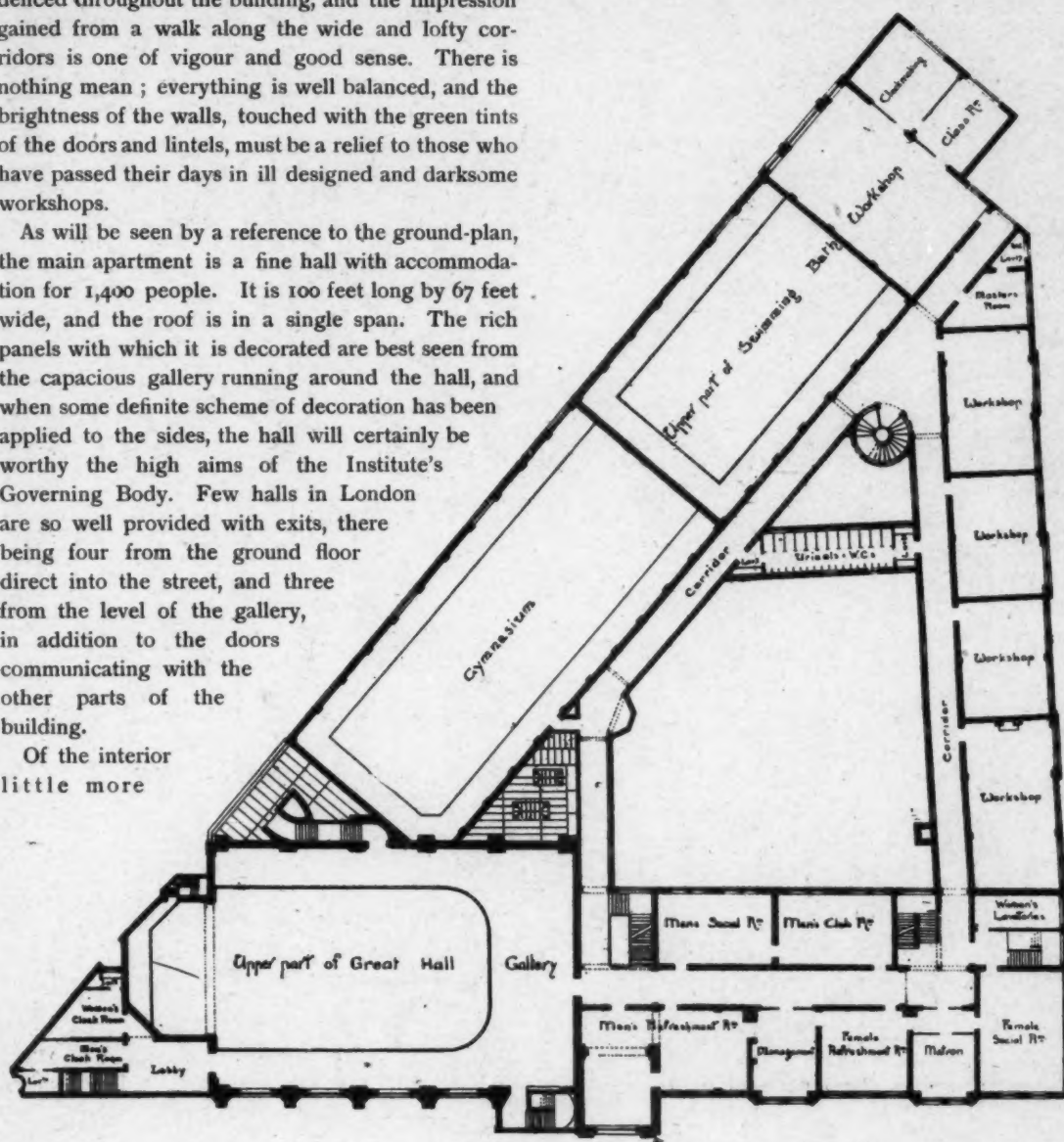
## The Northampton Institute.

—almost the only attempt at effect in the interior. The whole place—corridors, Lecture-rooms, Laboratories, Workshops, &c.—is severely plain, and in the Libraries and Reading-rooms comfort rather than elaboration has been the end in view. There is certainly nothing of an architectural character to divert the attention of students from their pursuits. In a building like the Northampton Institute, intended to train men and women to serious purpose, such is not a disadvantage. At the same time, it must be remarked that there is a pleasant regard to proportion evidenced throughout the building, and the impression gained from a walk along the wide and lofty corridors is one of vigour and good sense. There is nothing mean; everything is well balanced, and the brightness of the walls, touched with the green tints of the doors and lintels, must be a relief to those who have passed their days in ill designed and darksome workshops.

As will be seen by a reference to the ground-plan, the main apartment is a fine hall with accommodation for 1,400 people. It is 100 feet long by 67 feet wide, and the roof is in a single span. The rich panels with which it is decorated are best seen from the capacious gallery running around the hall, and when some definite scheme of decoration has been applied to the sides, the hall will certainly be worthy the high aims of the Institute's Governing Body. Few halls in London are so well provided with exits, there being four from the ground floor direct into the street, and three from the level of the gallery, in addition to the doors communicating with the other parts of the building.

Of the interior little more

need be said after we have thus emphasised the excellence of the scheme by which such a number of well-appointed rooms have been advantageously located upon the site. The exterior is finely proportioned, and although the impression varies as it is observed from any of the three corners, the general effect is good indeed. The main entrance is bold and imposing, the iron gates, designed by Mr. Mountford, being of equally pleasing character. The outline of the dome of the



*First Floor Plan*

Scale of Feet 0 10 20 30 40 50 60 70 80 90 100

## Architecture.

tower is conspicuously good, and adds a dignity to the façade. We are not so well pleased with the large gable in which a statue of Truth has been placed—the work of Mr. P. R. Montford, who was responsible for the fine sculpture work over the principal entrance. There is always a loss of effect in placing a statue in such a position, and it might have been better observed in the niche over the entrance at the junction of Lower Charles Street with St. John Street Road. Mr. Montford's sculpture work over the doorway, as shewn in Mr. Newcome's accompanying sketch, is bold and suggestive. The outer groups illustrate music and the drama, and the two inner subjects suggest the early days of children in two conditions, that to the right expressing their untrained employment, that to the left being intended to shew a higher care for their education in the arts and crafts. Like the same sculptor's work at the Battersea municipal buildings, the whole conception warrants Mr. Montford regarding the designing of such allegorical groups as work in which he excels.

Having thus enumerated some of the principal points in the new building, we would congratulate Mr. Montford upon the successful execution of his ideas. Restrained and cramped by the shape of the site, and having to crowd into his limited space a large number of apartments—there are about one hundred and fifty in all—into his building, he has contrived an edifice which possesses a uniformity throughout that is rather remarkable, while the arrangement of the building so as to secure daylight everywhere is so cleverly made that it deserves the fullest mention in any description of the building. In the basement the heavy electrical engineering laboratory, the engineering workshop, and similar departments have been placed, the instrumental workshops, the physical laboratories and the offices being on the ground floor. On the other floors are the drawing-rooms (in which inverted electric arc lamps are provided), lecture and class rooms, the top storey being devoted to the women's trades department. As to the work to be carried on within these walls we would say a word or two on the Artistic Crafts' Department as being a section which all lovers of the application of Art to industry will appreciate. It is hoped to reach the artistic industries of the metropolis, including painters and decorators and workers in plaster, wood and stone, including marble. Pictorial art will find no place in the curriculum, but designing and modelling will have special attention. Worthily housed and efficiently equipped, we doubt not that the Northampton Institute, whose work has been most auspiciously inaugurated, will quickly obtain recognition from the worker with artistic instincts, and from the artist who would apply his skill to purposes of industry and utility.

## THE BASES OF DESIGN\* BY WALTER CRANE A REVIEW

MANY volumes on various theories of design have been published, and yet the desire for more is by no means exhausted. Artists and critics are always ready to come forward with novel notions and fresh ideas which, based upon historical facts, seem to have the appearance of plausibility and so pass as current opinions. But, unfortunately, they are rather prone to the colouring of their views with strong prejudice and particular fancies, until the fixed principles that should underlie all expositions of artistic matters become obscured, if not entirely forgotten. When a man like Mr. Walter Crane discourses upon any of the myriad topics upon which he has written luminous essays, we generally presuppose certain quaint peculiarities and unconventionalities not recognised by the orthodox "schools," and his identification with a tendency to obtrude his own individual opinions against legendary beliefs and traditional precepts, may cause some to regard his latest book as but another attempt to divert the artistic public from its complacent attitude of self-content.

Having read the ten chapters into which "The Bases of Design" is resolved, we have been agreeably surprised at the tolerance displayed, and have wished that equal care had been bestowed upon the historical part of the work. It is not of the most learned character, and almost every section might have been expanded into a huge tome. Nor is it sufficiently elementary for the schools. But there is not a professional man, an artist, nor a lover of beautiful things, who will not peruse the book with increasing interest as the leaves are turned. The style is pleasant, and although one or two "smart" things here and there may disturb the critical pundits, none need be really alarmed, for whatever Mr. Crane writes is worth reading, and in the present instance his remarks are deserving of serious contemplation.

The author rightly regards the most simple architectural forms as the foundation of design so far as constructional ornament is concerned, and the outlines of nature as the basis of symbolical or allegorical ornament. Then, too, designs have been founded upon a utilitarian base, and a few well-selected illustrations shew how the incised borders of Assyrian pavement were primarily suggested by the plaiting of the rush mats used by the peasantry, and how the volutes or spirals of the Assyrians, Egyptians and Greeks found their origin in the

\* "The Bases of Design." By Walter Crane. London: George Bell & Sons. 1898.



## The Bases of Design.

wattle fences or wicker work of those nations. Such examples might be multiplied almost illimitably, and we remember in his chapter on the Lamp of Beauty Mr. Ruskin tells how the fluting of the column was the Greek symbol for the bark of the tree, the natural form giving rise to a beautiful feature in Architecture. In fact, Mr. Ruskin goes even further than Mr. Crane—although the latter would probably agree with the former—when he points out that the pointed arch was the termination of the leaf, while the foliations were directly borrowed from the trefoiled grass. The next step, he says, was to borrow the flowers and wreath them in the capitals. We have often felt that the institution of these comparisons may be carried rather too far, and although there is a suggested resemblance between the form of the Greek amphora or wine vessel and the lines of a woman's figure, we are not prepared to accept the inference that the shape of the former was inspired by the contour of the latter. Rather would we credit the Greeks with the wisdom of recognising the utility of the shape given the amphora in pouring wine, than any fancied likeness to the forms of their lady friends. Mr. Crane, however, appears somewhat sceptical with regard

to his own comparison, for he proceeds to shew how the form of several other vessels was designed with regard to utility, and not in order to imitate some particular outline already in existence.

In the opening chapter dealing with the architectural bases of design, Mr. Crane deplores the desire to imitate painting in mosaic work, and adds, "directly from a false idea of refinement, or with the object of displaying mechanical skill, the crafts-

man is induced to try and conceal the fundamental conditions of his craft, and tries to make it ape the qualities of some totally different sort of work, he ceases to be an artist. The true artist in any material is he who in acknowledging its conditions and limitations finds in them sources and opportunities of new beauty, and, in being faithful to those conditions, makes them subserve his invention." No one should quarrel with this quotation, it expresses

the feeling of all true designers, for when the craftsman endeavours to imitate tesserae in mural decoration and to "make-believe" generally, he becomes a man of ingenuity rather than of the highest art, and his skill consists in deceiving the eye instead of impressing it with the truth. But the artist is not wholly to blame, although he should ever strive to educate the public conscience to the belief in True Art rather than in Deceptive Power. In the section dealing with the influence of material and method on design, Mr. Crane incidentally emphasises this point when he shews the fundamental and necessary differences that develop distinct styles in the treatment of stone and wood. Inherent characteristics render absurd any attempt to make one look like the other; the work of the real



BRASS OF JORIS DE MUNTZ AND WIFE, BRUGES, 1439.

artist (apart from the man who plays solely for public praise and competitive hire) will consist in making definite those differences and imparting a distinctive idea in each material, a fact illustrated by photographs of the fourteenth century stone corbel in Dennington Church, Suffolk, and the misereres in wood in St. David's Cathedral.

The different conditions encountered in dealing with more plastic materials are also considered, and



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the revival of ancient forms of ornamentation—to which recent reference has been made in our columns—finds approval from Mr. Crane, who thus expresses his view:—"In addition to dexterity in manipulating the clay, and skill in forming the vessel truly, and of an even thickness, there is room for any amount of artistic judgment and taste in deciding the final form, or section, which the vessel shall take; and again, in the design and use of such ornament as shall express its

form and office, or give it an additional decorative surface beauty. With the use of ornament, indented while our clay is soft, or with raised moulding and edges, or low relief work, we are still carrying out the fundamental suggestiveness of the material and, what may be called, its natural method; and we find that ornamentation upon pottery in its earliest development took the form of identical zigzag borders and patterns, and to this day, in some kinds of German pottery, and that known as Grès de Flandres, we find the patterns indented in outline and filled

afterwards with blue colour and glazed; the modern Egyptian red clay pots are ornamented with indented, cut and raised patterns; while in the homely brown jug of our English potteries we see the application of the principle of relief work in the quaint figures stamped upon the surface, pleasing enough, though without any reference to classic dignity or proportion."

The characteristic features of design in ironwork are also set forth. These, again, owe their beauty

to the limitations of the material which is capable "under heat and the hammer of obeying much invention and lines of grace and fancy." The manner in which Mr. Crane gives his explanation of this is so characteristic that we cannot do less than quote them at length, seeing the style is so typical of the general trend of his writing. "We start," he says, "with a bar of iron; we plan our main framework; we may use rigid verticals and horizontals in forming

our grill. A simple square trellis is the fundamental grill, but we seek more play and fancy. Our iron bar is capable of being twisted at its ends into spiral curves, under heat, with the pincers (or even without, if thin). It is also capable of being beaten out with the hammer into flattened leaf forms, which again by heating can be worked and elaborated and parts joined by welding in great variety of form. But we may consider primarily that the designer in iron starts with the bar, the spiral curve, and the flat leaf, or even only the first two. These are his units out of which he con-



JAPANESE PLANT DRAWING.

structs his pattern; his pencils are the hammer and pincers, his easel is the vice, his medium is the forge. His business is to make a harmony in iron, and these are his notes, his treble and bass. His success will depend, firstly, upon the effectiveness with which he contrives to meet the fundamental purpose of the grill or gate, that it shall be a sensible and practical grill or gate to begin with; secondly, his lines and curves, however simple, must

## The Bases of Design.

be harmoniously arranged, so that the eye is satisfied at the same time as the constructive sense; and, thirdly, any invention or play of fancy which he can superadd without injuring the first two considerations, will be so much to the good and to his credit and the common pleasure.

"It is well, however, to test our powers by simple problems at first. If we cannot combine a great variety of attractive forms harmoniously and fit them to useful purpose, let us try what we can do with few and simple forms. If we fail at constructing gates of Paradise let us see if we cannot make a good railing. If we cannot invent a romantic knocker, let us try our hands at an effective scraper. It is much better to do a simple thing well than a complex or ambitious thing badly; and there is far more need in the world for well-designed and beautiful common things than for elaborate exceptional things."

Would that modern designers and Architects, too, would place the last sentence over their mantelpieces until such time as it found expression in all their work. Better far to have beauty universal than a common ugliness, varied with a few eccentric and over elaborated decorations.

As might have been expected from a friend of the late William Morris, great insistence is made on the co-operation between artist and craftsman. In fact, as these two have been separated "the production of things of beauty for ordinary use has declined." For the tendency has been to make ornamental things without regard to their service in the household or elsewhere. Consequently, incongruity and unsuitability have often occurred, and instead of the

skill and interest of the craftsman being excited in his work he has frequently been displaced by mechanical means or by people trained to work in a mechanical way, and whose specialised functions have been able to copy the genius of the designer without appreciating his spirit and intention. Having discoursed on the influence of method on design, the author proceeds to the influence of condition—a tributary of the same line of thought—and

here some remarkable original designs by the author give enhanced interest to the book, while his views on designing for decorative purposes are sound and suggestive. "The ornamental conditions, for instance, which govern the design for wall papers and hangings, demand patterns which climb upwards and spread laterally without any apparent effect or plan in the repeat. Frieze design, again, demands horizontal extension and definite rhythm. Designs for extension upon floors and pavements, where the effect of perspective distorts forms as they recede from the eye, require their own special planning and treatment; square, circular, diamond and fish-scale plans being generally the safest as bases, since they preserve their form in perspective better than irregular non-geometric or more



LION—MODELLED BY ALFRED STEVENS.

complex plans." In this section much space is devoted to stained glass, and the influence of Mr. J. Sylvester Sparrow is readily acknowledged by the author, so far as the practical part is concerned. Although less bulky than Mr. Lewis F. Day's recent work on this subject, we would commend Mr. Crane's chapter as a splendid introduction to this interesting study. We notice Mr. Crane observes with apparent pleasure the tendency on the part of Architects to



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revise effects in domestic window glazing by forming patterns of plain leads. But, so far, these patterns have been alike in the vertical and horizontal lines, which, while saving us from the cold effects of large panes of glass, weary us by their monotony of repetition.

The climatic and racial influences which dominate design are very lucidly expounded. In the latter section Mr. Crane leads us to incline towards the formalism of the Assyrian rather than the naturalism of the modern sculptor, and his illustration is certainly as happily chosen as are the majority of the two hundred sketches and photographs with which the work is embellished. The Assyrians sculptured their lions with carefully-marked manes and faces that were ornamented in such a way as to typify strength, energy and dignity. Nowadays in sculpturing such animals there is a tendency to embody photographic accuracy with the consequent loss of the leonine character. Alfred Stevens recognised that weakness and added a little formalism to his lion on the outer railing of the British Museum, which was probably unequalled in modern work—and now the lion has been removed.

Dealing with the graphic influence in design, Mr. Crane gets among the masters and gives their characteristics, intermingled with, unfortunately, several errors that ought to have been avoided. Confusion between the statues of Pallas Athene and Athene Promachos, and the symbols of the Evangelists might be forgiven, but surely a writer on design should have been better acquainted with modern discoveries than to have credited Arcagna with the "Triumph of Death" in the Campo Santo at Pisa—a painting of which authorities cannot agree upon the artist, although they can agree upon the fact that he was not Arcagna. While we deplore these and other inaccuracies in a book otherwise so commendable, mention must be made of the delightful sketches accompanying this chapter, among which is one of Hans Burgmair's designs for the ninety-two woodcuts of "The Triumphs of Maximilian," in which he co-operated with Albert Dürer. Several Japanese plant drawings and reproductions of brasses are also given. There is a remarkably expressive line and touch in the rendering of flowers by Japanese artists, and the accompanying drawing of a Japanese plant, from a botanical work—for the production of which, as of the two other illustrations, we are indebted to Messrs. Bell and Son—is an interesting example. These drawings on the wood with a pointed brush, occasionally spread to yield solid black, or turned sideways to vary the quality of the line, shew that ease and facility in the expression of form by simple means which can only come from long practice and a close observation of the natural forms delineated.

"They belong," says Mr. Crane, "to the desire to represent, without prepossession, the appearances of things; which delights in accidents, in unexpectedness, and sometimes, it must be confessed, in downright ugliness and awkwardness, it seems to me—what, in short, is sometimes called 'impressionism,' which has been largely influenced by Japanese art." In connection with brasses, the good taste and fine artistic feeling evidenced on many Belgian examples is emphasised, notably in the brass of Joris de Munter and his wife at Bruges—a fine example of fifteenth century work, in which the figures are in good relief upon a rich diapered ground. The author recommends the study of Belgian brasses, especially those of the fourteenth and fifteenth centuries, for the disposition of draperies as well as beauty in the ornamentation of plain surfaces relieved upon rich pattern work. "They are remarkable," he adds, "for fine taste, the simplicity and the broad artistic feeling shewn under the strict limitation of the material, while they are remarkable for extraordinary delineation of character by very simple means—the lines and sunk parts being incised in the smooth brass plate and filled in with black encaustic substance, while the colours of the heraldry are frequently enamelled. Note the beautiful lines of the drapery in the example given from Bruges, and the fine relief of the figure upon the rich diapered ground. In England the figures and borders were cut out in the brass and inserted in the stone slab which formed the background; but the Flemish brasses shew a different treatment, the figures being relieved upon a rich diapered ground, also incised upon the brass.

Sufficient has been said to afford some idea of the good opinion we have formed of Mr. Crane's latest service to modern Art. In the broad scheme of the work, no less than in the clear, earnest way in which it is executed, the author would have enhanced his already high reputation, but for the historical blemishes which have been allowed to pass. Otherwise, there is no doubt he has succeeded in his object "to trace the vital veins and nerves of relationship in the arts of design, which, like the sap from the central stem, springing from connected and collective roots, out of a common ground, sustain and unite in one organic whole the living tree." Not an unimportant feature of a work on design is the printing of the book itself, and this is certainly in keeping with the excellence of the writing. Although the substance was originally a series of lectures at the Manchester Municipal School of Art, it well deserves the wider recognition it is sure to gain in the present form—a form that must be as gratifying to the publishers as to the author.



## Shooter's Hill House, Pangbourne.



SHOOTER'S HILL HOUSE—FROM THE DRIVE.

### S HOOTER'S HILL HOUSE PANGBOURNE

OF all the problems which an architect, in his varied practice, has to solve, perhaps the most encouraging, one might almost say the most delightful—because all architectural work is more or less delightful—is that of converting a small country cottage into a big house, by the retention of certain portions or features upon which a client may fondly imagine his whole personal happiness depends, and adding thereto.

For does not every architect know how the retention of "old features" throws everything out of gear, and adds immensely to the difficulties of adjusting the new work in proper relation to the old.

The planning and plotting of such work is always an interesting problem, because there are so many ways of doing the same thing, not one of which is quite equal to what might be done if everything was plain sailing.

Such a problem existed with Shooter's Hill House at Pangbourne, within a stone's throw of the delightful little cottage which a writer, in a previous number of *ARCHITECTURE*, shewed Mr. Leonard

Stokes had evolved as his own house out of a couple of village huts. The restorations and the additions in that instance were not so elaborate as in the bigger house across the way. There was no question of levels or frontages to consider. In the present case a boundary line governed the situation, and the levels were not the easiest in the world to negotiate.

Some half century or so ago someone built a rambling little house half way up the "Hill," which dominates one of the finest reaches of the river, and gives it its name; but that someone gave the stables of the house the outlook across the stream, and contented his dining and drawing room windows with a glimpse down the winding drive to the railway station. Flints and knuckle-bones enriched the walls, the latter long since petrified with the action of the weather, and so it came about that the present owner, having commissioned Mr. Stokes to erect a local village club house, an engine house, a village hall and other buildings, a drawing of which was hung in the Royal Academy the season before last, very properly conceived the idea of enlarging his own residence, and providing adequate accommodation for his household, and when the present writer was spending a week-end at this lovely spot he

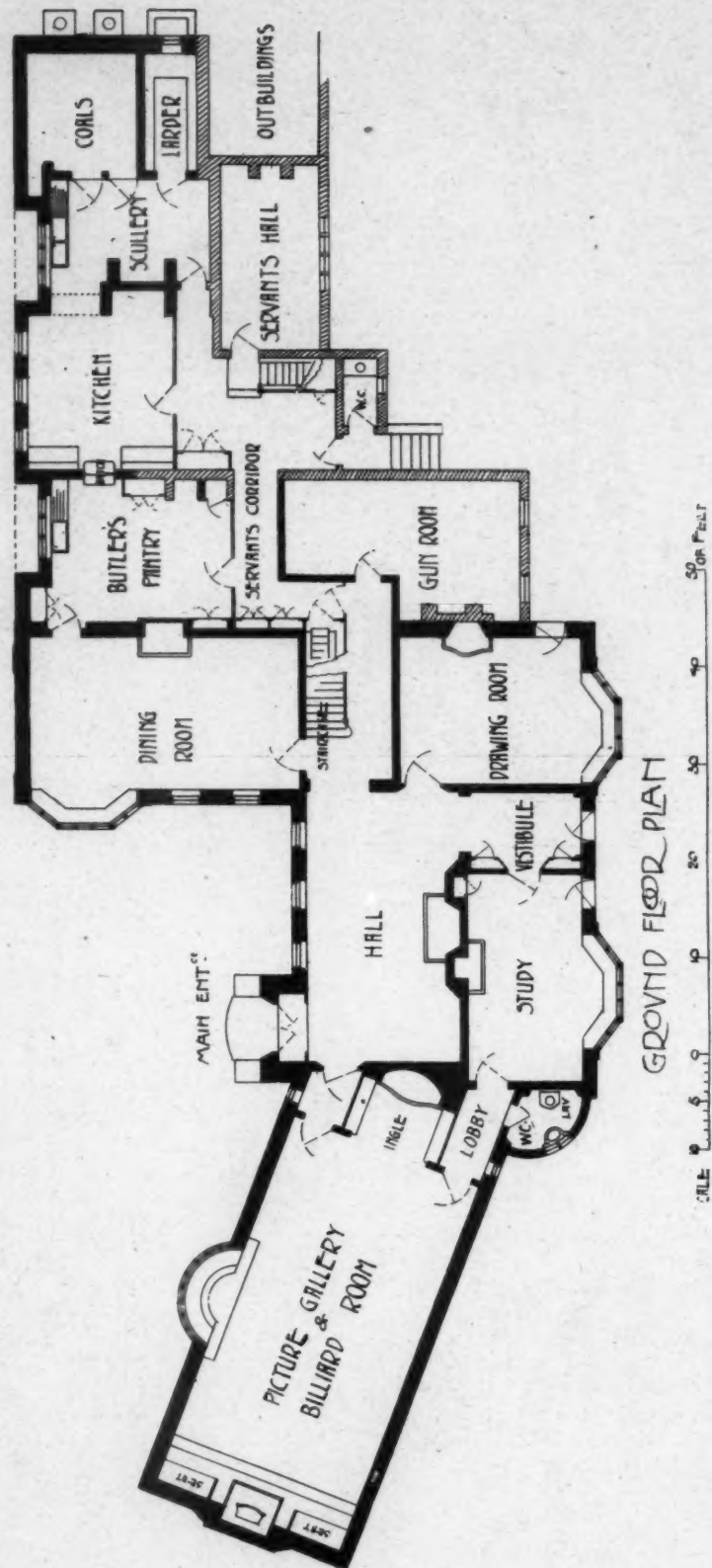
## Architecture.

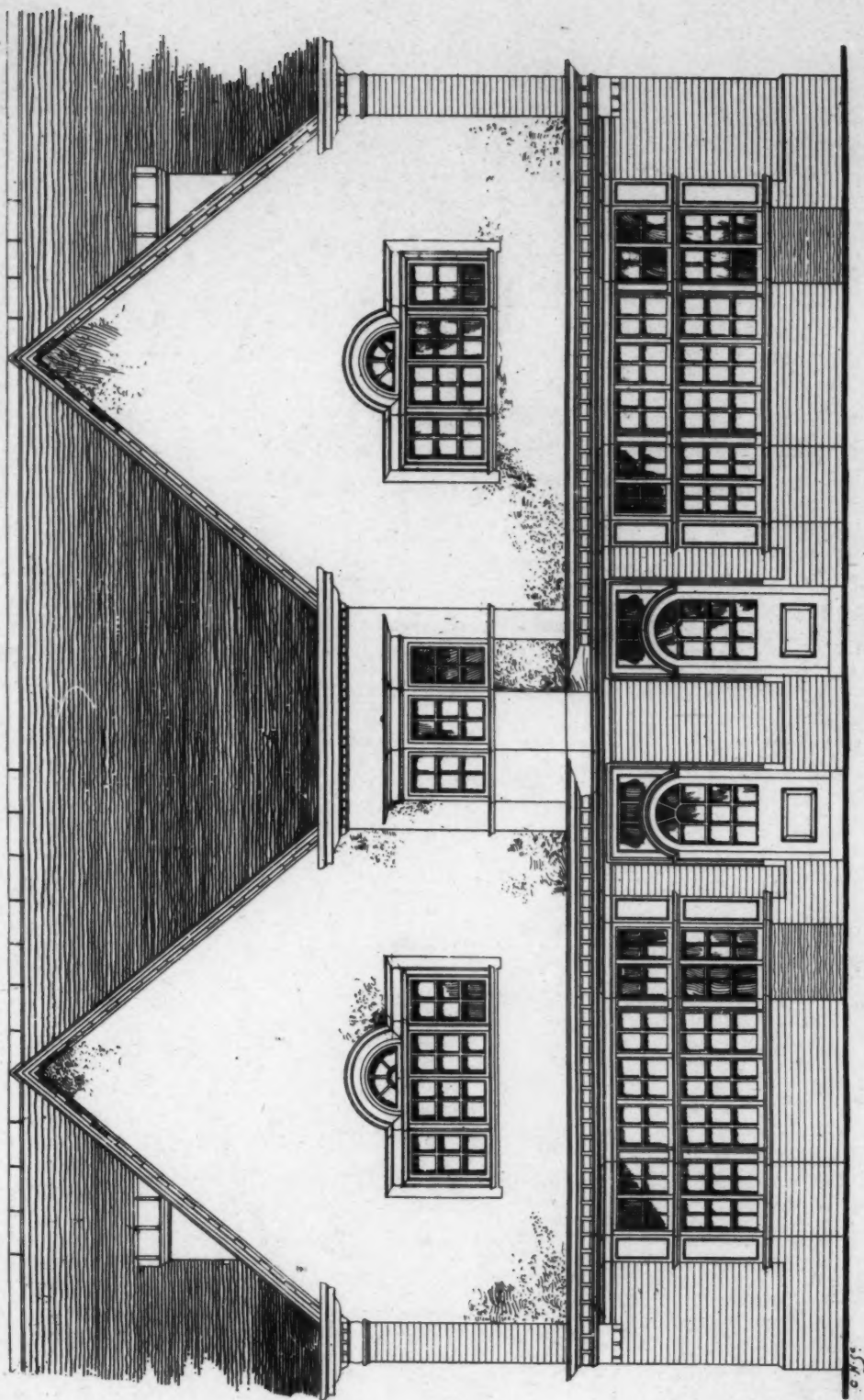
drafted on paper the rough outlines of a plan, which forms the basis of the additions we are now discussing.

It is only Government officials, local boards of works, and building committees generally (more especially the officials), who dally with things architectural, and pigeon-hole designs of new buildings, which may or may not rear their heads over their expectant sites any time during a coming century. And then Government officials and building committees are so sublimely ignorant of things architectural. A few weeks ago it was Sir William Harcourt, who, in the House of Commons, commented upon Mr. Norman Shaw's "Scotland Yard," on the Thames Embankment. He stated that, as far as picturesque-ness was concerned, the palace of the police must lower its head before Messrs. Crosse & Blackwell's buildings on the opposite side of the river.

But we are wandering somewhat from our subject. To counterbalance the inert action of the Government in architectural things, it seems to be reserved for private owners to use remarkable alertness in the erection of their buildings.

The intention to enlarge Shooter's Hill House having been matured at a week-end, instructions were given to the architect on the following Monday, and on the following Saturday, before, of course, the plan could be matured, workmen were already on the spot, clearing the site and preparing the foundations. Although this method is not calculated to produce a finely-finished architectural work, it adds very keenly to the interest of the problem which an architect has to meet. Not only is he





PART ELEVATION OF RIVER FRONT

SCALE OF 1/4" = 1' 0"

SHOOTER'S HILL HOUSE, FANGBOURNE.

LEONARD STOKES, ARCHITECT.





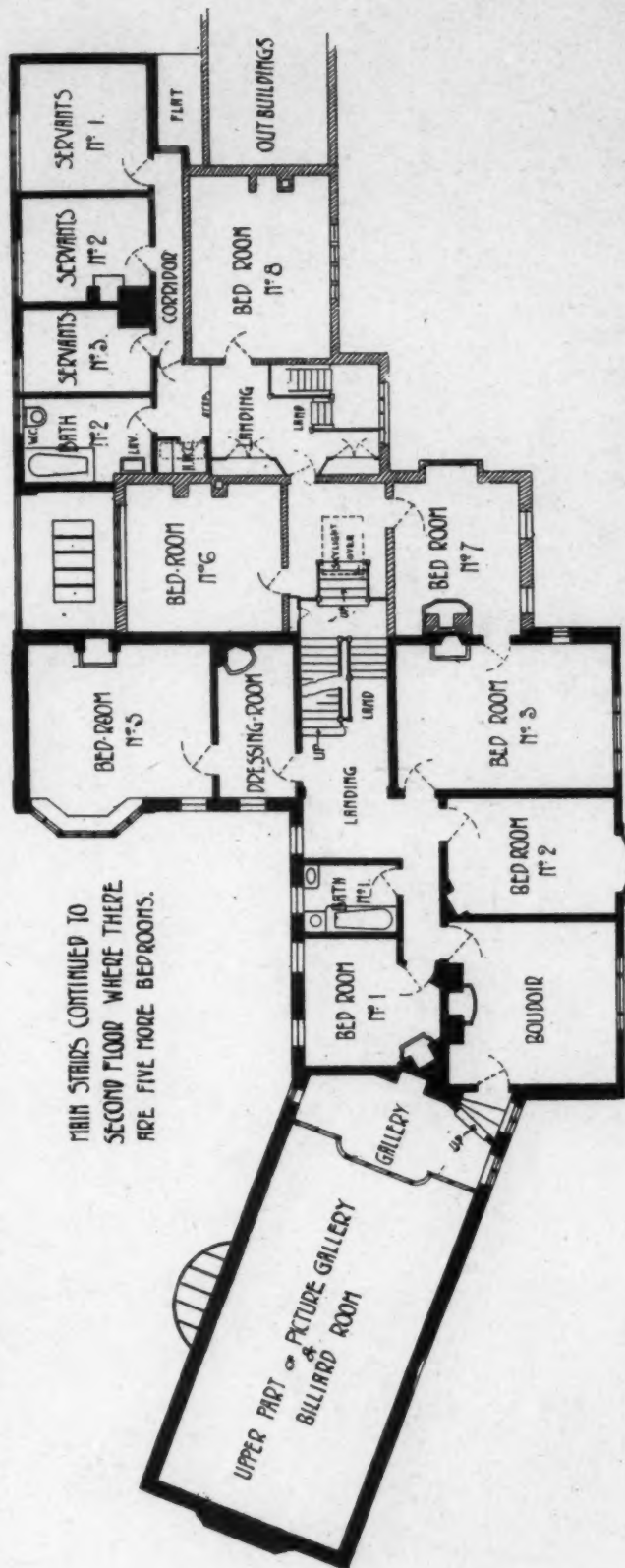
## Shooter's Hill House, Pangbourne.

regulated to a very large extent by the difficulties already enumerated, but hastily-prepared foundations completely dominate the planning of his superstructure, and although the plan begins a design, it is the last drawing in a "set" to be completed.

In this instance, the buildings as they existed before the additions were attempted were extremely picturesque, and coming down the hill formed a cluster of roofs which only an ingenious man could have produced. It was intended, practically, to rebuild the river front by enlarging the drawing-room, which occupied the same position as the drawing room on the same plan, throwing out a new frontage wing terminated by the picture gallery, exactly as planned. But after the work had proceeded but a little way, it was decided to pull down the old dining-room wing, and the bedrooms above it. Then, as a natural sequence of events, the kitchen department was doomed, and the servants' wing followed suit; until at last, instead of an ordinary house, it became practically the rebuilding of a house, determined right through the scheme by existing parts, which eventually were pulled down. When these things are considered, we venture to say that Mr. Stokes has produced a finished work, which, if not so extensive as some, is at least the equal in merit of any other in the country.

The ramp of the picture gallery was determined by the boundary of the estate—at this point coming right up to the main Oxford Road, which has been very cleverly masked by banks, so that from the grounds themselves the lawns to the river stretch right down in one unbroken plane, although the road itself bisects it.

Had it been intended in the first instance to rebuild the



LEONARD STOKES, ARCHITECT.

SHOOTER'S HILL HOUSE, PANGBOURNE.

## Architecture.

dining-room and kitchen wing, it would have been preferable to have planned the picture gallery on the south side of the house, by which means the southern light, which is now its principal light, might have been dispensed with.

The staircase occupies its old position, but, instead of being retained, has been entirely remodelled, and a very spacious corridor has been formed on the first "half landing" to the servants' quarters, which has a top light, and forms a very interesting feature of the interior.

The kitchen wing has been designed under the personal supervision of the owner, who has taken a keen and persistent interest in the details of the work. On the servants' stairs has been introduced a feature which we believe is peculiar to this house, and is indeed the idea of the owner himself. The strings instead of being formed out of the ordinary  $1\frac{1}{2}$  in. or 2 in. boards are boxed, the upper surface running parallel with the rise of the stairs, but some  $1\frac{1}{2}$  in. above the "noses." This forms an inclined plane, which permits boxes and trunks and such like things to be hauled up the stairs instead of being carried. In a country house, where a luggage lift is not provided for, and where lady visitors come with all their furbelows of war, this is distinctly an ingenious plan, which architects might follow.

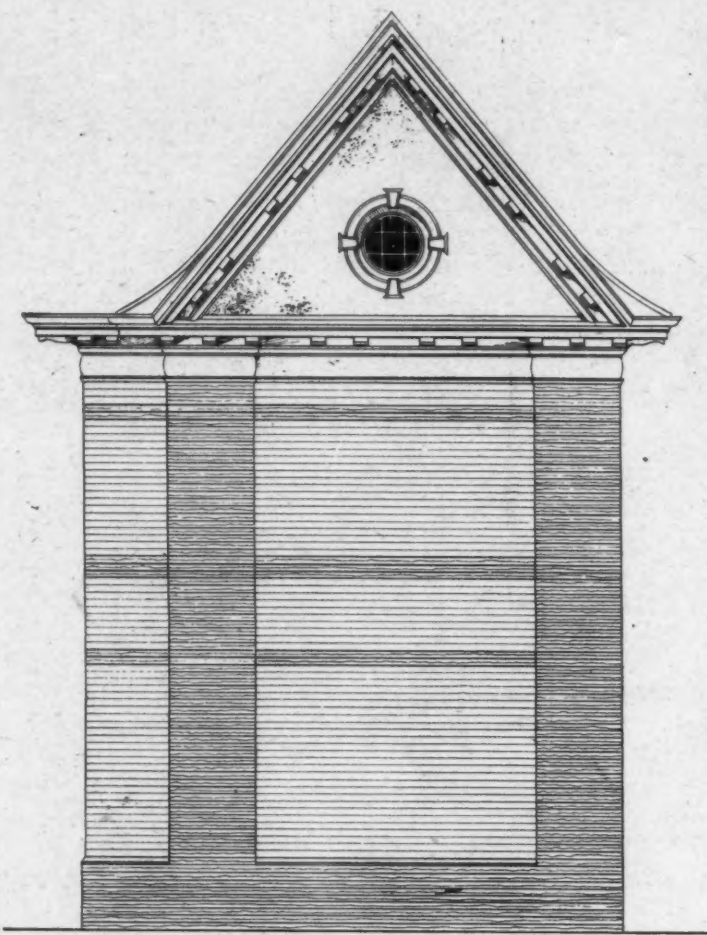
There is nothing at all remarkable about the planning of Shooter's Hill House, which now

presents a River frontage out and out of over 150 ft., except that there is a sad insufficiency of lavatory accommodation on the two principal floors. On the ground floor, indeed, if we except the lavatory, which for all intents and purposes is attached to the billiard room, no provision of any nature has been made other than what is provided by a separate pavilion in the grounds, access to which is entirely dissociated with the house, and is more

for the use of the younger members of the household after their pursuits in the tennis courts or on the river. In this pavilion, a very fine bathroom is provided with sprays and douches of all descriptions. On the first floor, again, there is no lavatory accommodation except that which is attached to the bathrooms, a system which would bring down the denunciations of the delightful author of "Architecture for the Public," who, in his interesting little work, has commented in very stringent terms upon the lack of lavatory accommodation provided in the majority of country houses.

The short corridor on the first floor, which leads to the boudoir and the gallery opening out of it, should have been at least a foot wider, and the planning of the bedroom door opposite the boudoir is not quite happy, but circumstances evidently prohibited any other way out of the difficulty.

Mr. Leonard Stokes, in the design of the exterior, has exemplified once again the value of plain brick surfaces in building. His window openings are



GABLE END OF DINING ROOM WING.

SCALE OF FEET.

SHOOTER'S HILL HOUSE.

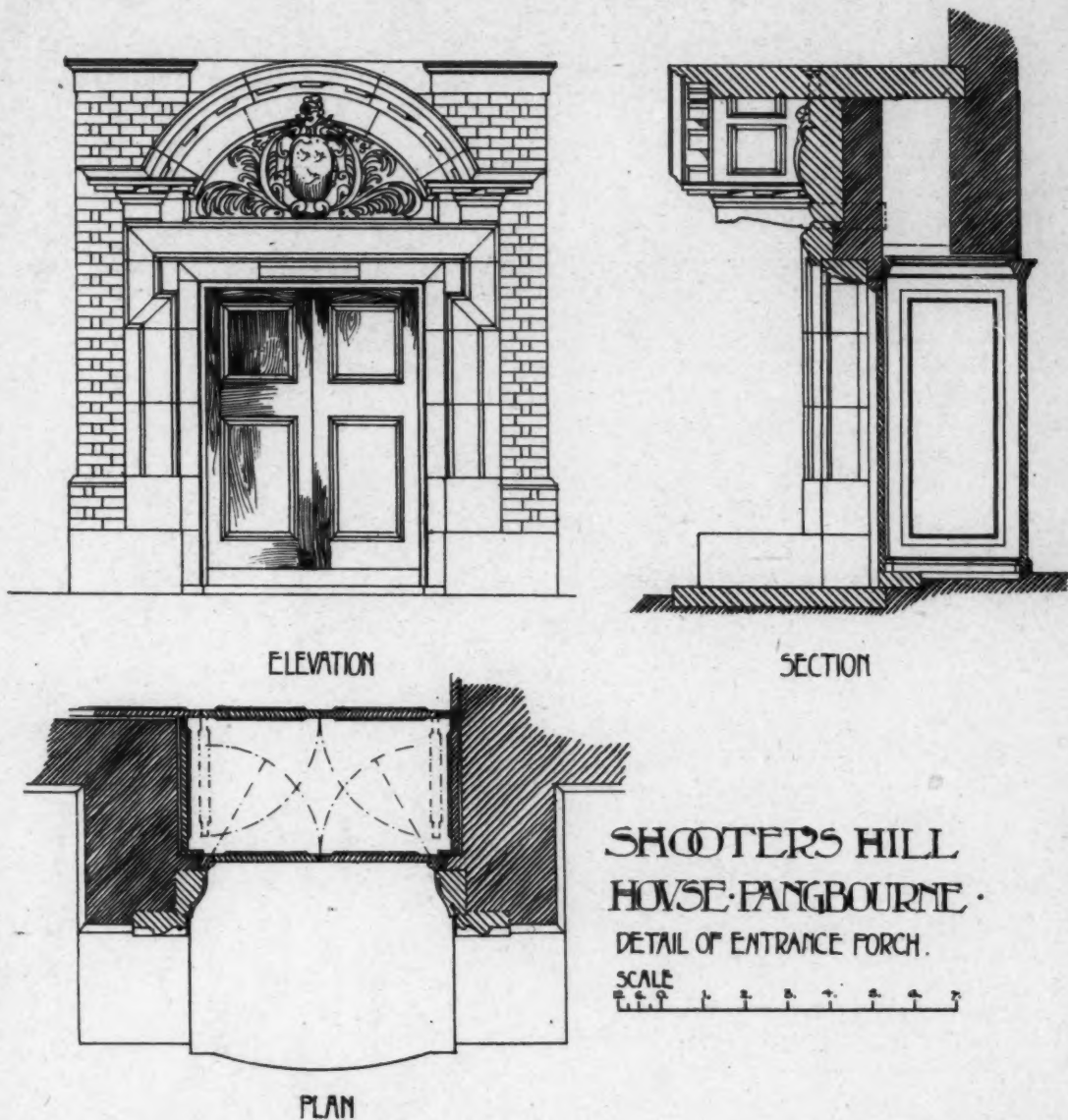


## Shooter's Hill House, Pangbourne.

plain to the severest extremity of plainness—ordinary brick window arches and sills. The gable end to the dining-room which we produce, is really a fine piece of simple design and brickwork. Even better still is the gable end of the billiard room. Indeed the work throughout is of the very finest quality. The hurry and piecemeal method in which the house was designed is answerable perhaps for the

finely designed terrace, standing up some nine or ten feet from the level of the drive beneath it, and from which a narrow flight of brick steps gives access to the lawns which skirt the river to the boat-houses, tea-house, coach-house and landing-stage.

All the floors of the house are of oak battens, on the ground floor they are laid over wood blocks on a concrete foundation. The first floor joists are no



SHOOTER'S HILL HOUSE, PANGBOURNE.

LEONARD STOKES, ARCHITECT.

seeming incongruity of the dormers on the second floor. These have once been altered, but even now are not pleasing; we must wait until time has toned down the house, and given a little colour to the lead work profusely used on the roof.

The best part of the exterior design is on the river front, where the two gables rise out of a very

less than four inches thick, the oak battens being laid transversely over ordinary inch deal flooring. The whole of the walls, including the staircase, corridors, bedrooms, and bathrooms are panelled, the panelling, we believe, having been executed by Messrs. Elliott, of Newbury, from the Architect's own drawings. With the exception of the panelling

## Architecture.

to the picture gallery, which is in rosewood inlaid with satin wood, as are all the doors to all the rooms on the ground floor, the whole of the panelling and walls are painted white, the hall, dining-room, drawing-room, boudoir, bedrooms, staircase, corridors, bath-rooms, etc. A system of decoration, of course, is governed purely by the personal desires of a building owner. We cannot think that this is quite the best system of decorating a country house, although it is far preferable to many of the abominable paper decorations which abound to-day.

The floor of the hall is in squares of black and white marble, and some fine specimens of marble have been used in the hearths and other portions of the fire-places.

All the grates, gun-metal fittings and casements are from the workshops of Mr. Thomas Elsley, who has during these many years succeeded in bringing a high standard of excellence to all his manufactures, and has eased, to a great extent, the difficulties architects have had in obtaining suitable interior fittings, especially grates, for their houses. We believe that Mr. Elsley has laid under contribution the services of many architects in this respect, and that Mr. Stokes, among

others, has designed a number of grates for him, which have destroyed the immense traffic in those cast-iron monstrosities which have hitherto embellished the pages of the trade catalogue.

Some excellent plaster casts are used in the decoration of the ceiling and panels of the picture gallery. Mr. George Jackson is responsible for the ceilings of the boudoir and of the drawing-room, which are based upon suggestions of the architect himself.

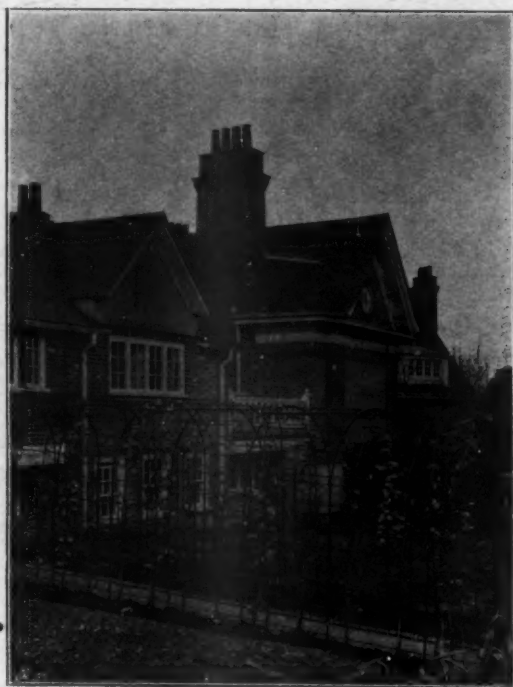
When time has tinged the brightness of the brickwork, subdued the large surfaces of rough-cast in the two front gables, and given a little weathering to the tiles, Shooter's Hill House will represent a very

excellent phase of modern work. Mr. Stokes has not, perhaps, had full sway with his fine bulging gables; but there is other restorative work in the district upon which his hand is clearly traced. This young architect knows the full value of design above mere detail, the value of fine lines and fine contours, which add immeasurably both to the dignity and charm of a building where mere fussiness of detail would debase it.

Perhaps the best bit of work in the whole house is the entrance doorway on the south front, a geometrical drawing of which the architect has kindly supplied us with. Here is a simple piece of design, but how cleverly it is handled! It works out quite

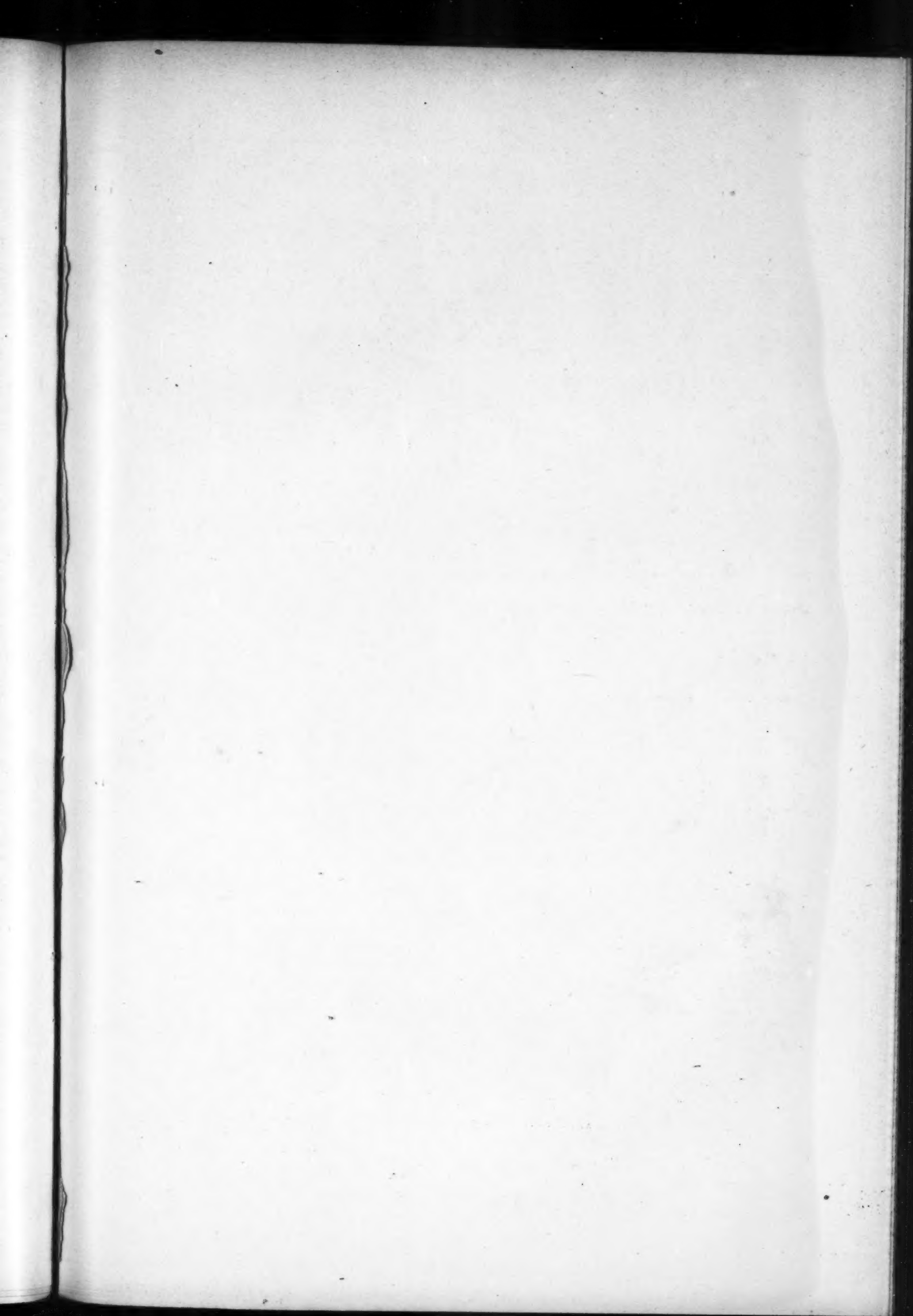
perfectly in execution. One has only to look at a dozen doorways one passes during the day in big cities, or in the solitude of the country lanes, to know how difficult it appears to be to make an impressive entry to a house. There are defects at Shooter's Hill, which may or may not have been governed by the causes that have been enumerated; but this splendidly-designed doorway counter-balances the whole.

The owner of Shooter's Hill is the fortunate possessor of a fine collection of modern pictures. In the gallery itself are hung some of Edward Long's most famous



SHOOTER'S HILL HOUSE—A PORTION OF THE KITCHEN WING.

canvases, and, except that one or two of them are colossal enough to interfere with the scale of the apartment, they form in themselves a fine feature of the interior; but better than these, perhaps, is a very reputable collection of Landseers, Leaders, Sidney Coopers, Grahams, Macphersons, De Wints, Copley Fieldings, David Cox, and one or two old masters, which cover the walls. The walls of the library, really the owner's "own rooms" are reserved entirely for a fine collection of proof etchings of Messonier's works, but in reality these fine pictures are responsible for a very bad effect, panelled walls not being the most suitable for their display.







SCULPTURE AT THE PARIS SALONS—LES NAUFRAGÉS.

ROB. SLIGEL.

## English Architecture in the Royal Academy.



OKEWOOD, SUSSEX.

ERNEST GEORGE AND YEATES.

### ENGLISH ARCHITECTURE IN THE ROYAL ACADEMY

It is never expedient to bother one's self in deciding the relative qualities of one year's Art Exhibition over another. Whether the Architectural Room at the present Royal Academy Exhibition is, in its various exhibits, better or worse than last year's or the year preceding, is of little consequence, especially to the few dowagers and sickly young men who find purer atmosphere and a little rest from their artistic wanderings, in the apartment devoted to the architectural work of the season.

The blank astonishment with which an ordinary English gentleman looks at architectural drawings at Burlington House is very disheartening to the professional man. It may be that he does not understand or appreciate an architectural drawing less than he does the chubby little cherubs, or the "lowing herds," or the "rolling billows" depicted in oils on the walls of the other galleries. The difference of his appreciation may be in effect only; that whereas he will endeavour to talk appreciatively, or the reverse, over an oil painting, the virtues of which he is not quite capable to decide, he will skip the Architectural Room with a shudder, and not even pass upon it the compliment of stepping inside. The logician might be thankful for even this small mercy, but as every man inhabits a house of more or less architectural worth, and very few of us possess paintings of any worth, it is, as we have said, somewhat disheartening to the professional mind when people give no heed to a subject upon which, without any special qualification, they might naturally be expected to take some interest.

The system of hanging pictures in contact with one another upon the vertical walls of a room, top-lighted or otherwise, is extremely unsatisfactory from the Art lover's point of view. To cover so many square yards of wall space with forty or fifty works, which are in subject, and technical handling, in violent contrast, is of itself detrimental to the proper appreciation of any individual work. To put a violent seascape in brilliant blues in close contact to a small interior, or an interior as Orchardson would give us, must of necessity shock the perception of an ordinary critic. Until, therefore, it is possible to shew a large number of works on the isolation system, it will not be possible to obtain from the Royal Academy or from any of the *salons* of Europe that complete gratification which should be given to contemplation of a nation's Art.

The unimportant works in the Architectural Room suffer to some minor extent from the same cause, and only the experienced man is able to judge of a drawing when he can determine the possibilities of its "carrying out." We should like to have seen Mr. Wilson's big crayon sketch of a Church interior put upon an easel, or else rejected altogether on account of its inordinate size. We do not forget the power of this Architect's contribution to the last Exhibition; the present one pales into insignificance in comparison.

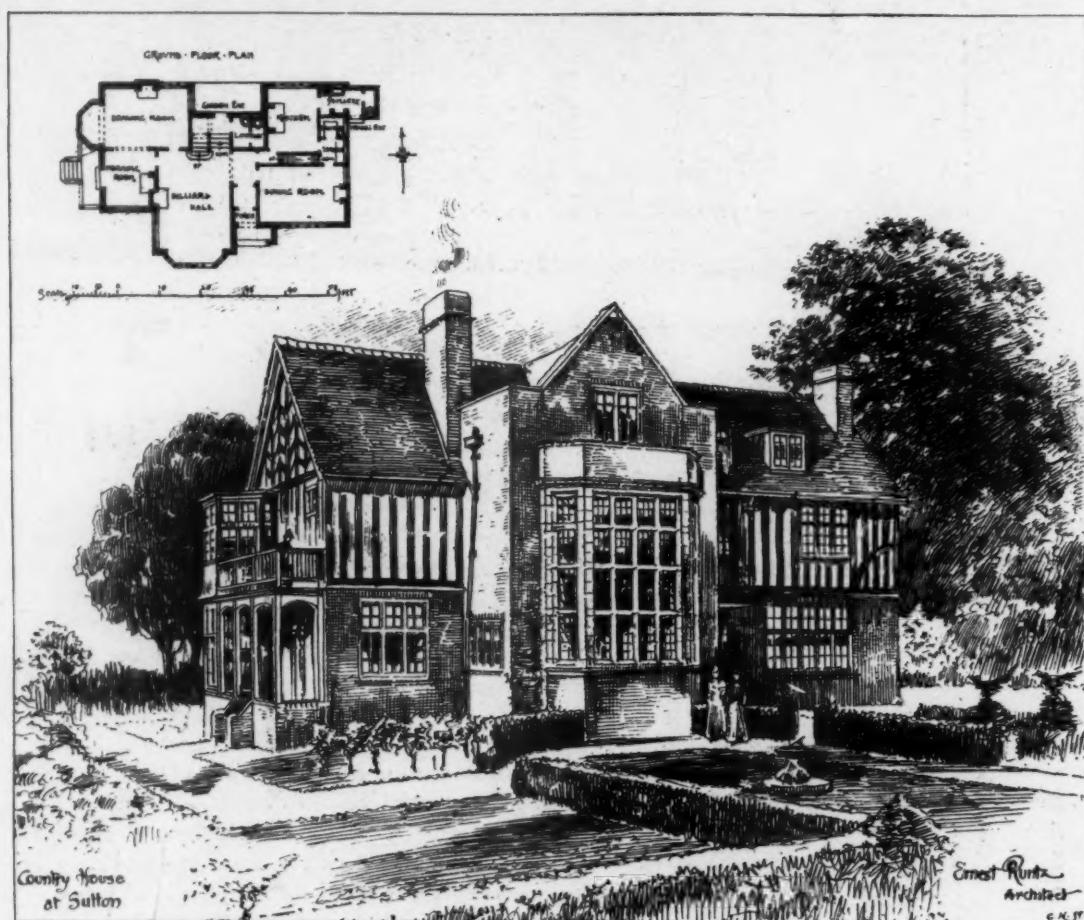
Mr. T. G. Jackson, upon his accession to the full rank of Royal Academician, sends three exhibits. Two are old friends, whereas we do not remember having seen the new Chapel of Giggleswick School before. In this extraordinary work Mr. Jackson might have sought to achieve Scott's great desire to put a dome to a Gothic building, "the one feature of modern Architecture which I view as being so noble that no style should be considered perfect

## Architecture.

which rejects it." Sir Gilbert Scott's ability might have enabled him to accomplish his desire. But the admirers of Mr. Jackson, of which we count ourselves, must look upon this Chapel at Giggleswick School as an architectural experiment.

Another Royal Academician, Mr. George Aitchison, shews one of his well-known colour schemes, and Sir Arthur Blomfield, A.R.A., is content to exhibit the interior of Malvern College Chapel, which is a very satisfactory piece of work. Mr. Bodley shews a drawing in pen and ink of Chapel Allerton Church,

who should in the fulness of time become an Associate of the Academy, has six exhibits, over which much controversy will certainly take place. First there is a perspective sketch of the Guildhall at Cambridge. There are so many curious details about this design that it would be unhappy to offer any criticism upon it, until the building itself is completed. We are not indisposed to think that it will work out very virile and powerful, Mr. Belcher being known to make important alterations to his works during their construction. Some of the columns on



at Leeds, which has a detached Tower, very simply treated. Mr. Waterhouse, who usually shews one or more important works in red terra-cotta, is standing out this year, and Mr. Norman Shaw, we believe, has ceased altogether from taking any further active part in professional matters.

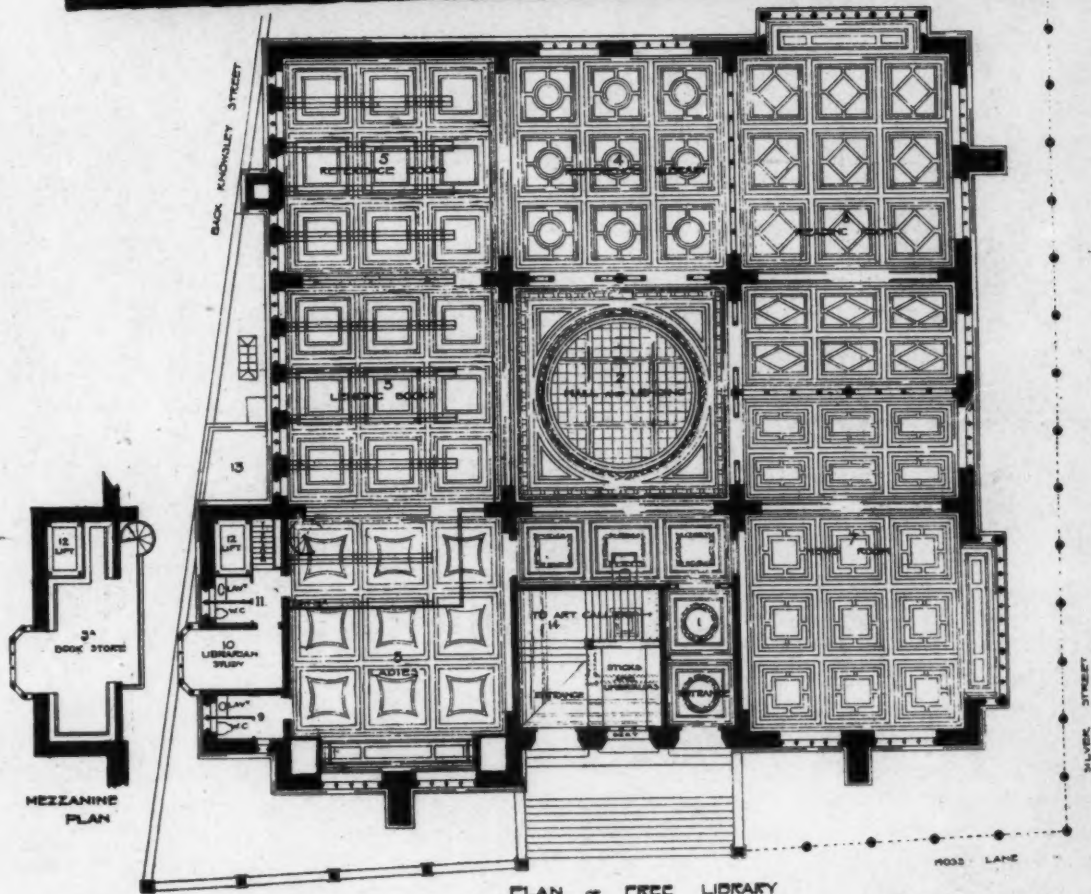
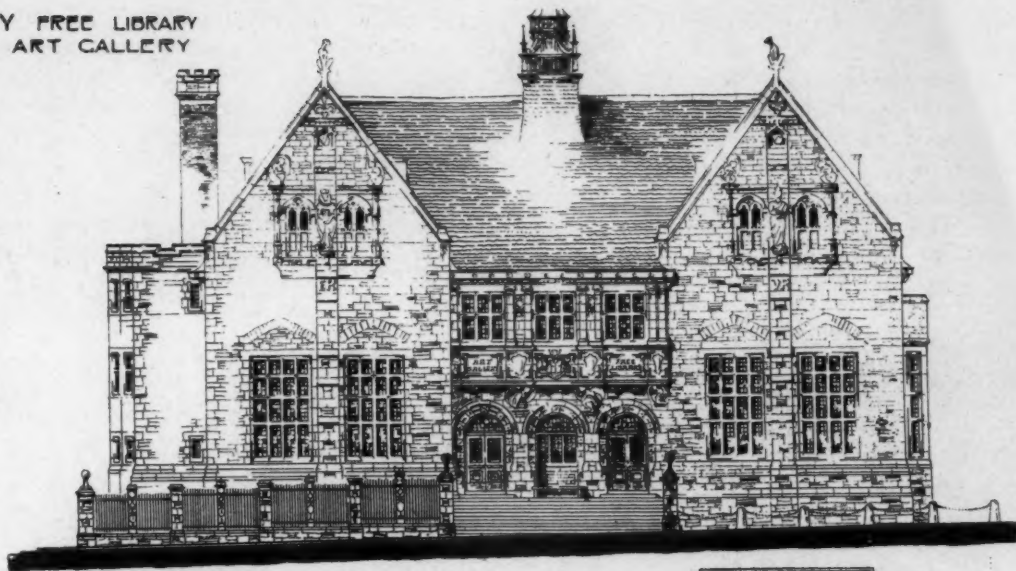
Although the Academy contains no startlingly important or ambitious work, there are one or two designs of great merit, and one or two which certainly throw discredit upon the discriminative faculties of the Hanging Committee. Mr. John Belcher,

the façade are attenuated, and appear to be out of all proportion. Less satisfactory, perhaps, than the Cambridge design is the Colchester Town Hall, which has a very fine Tower to make up for its other deficiencies. His large house at Pangbourne, which is represented by three framed sketches, is certainly not Mr. Belcher's happiest work in domestic Architecture. The site of this house is a magnificent one. At present it is occupied by an old Tower of several storeys in height, used as a gamekeeper's cottage to the neighbouring estate. At the back sweeps a



# English Architecture in the Royal Academy.

BURY FREE LIBRARY  
AND ART GALLERY



BURY FREE LIBRARY AND ART GALLERY

BATEMAN AND BATEMAN.



## English Architecture in the Royal Academy.



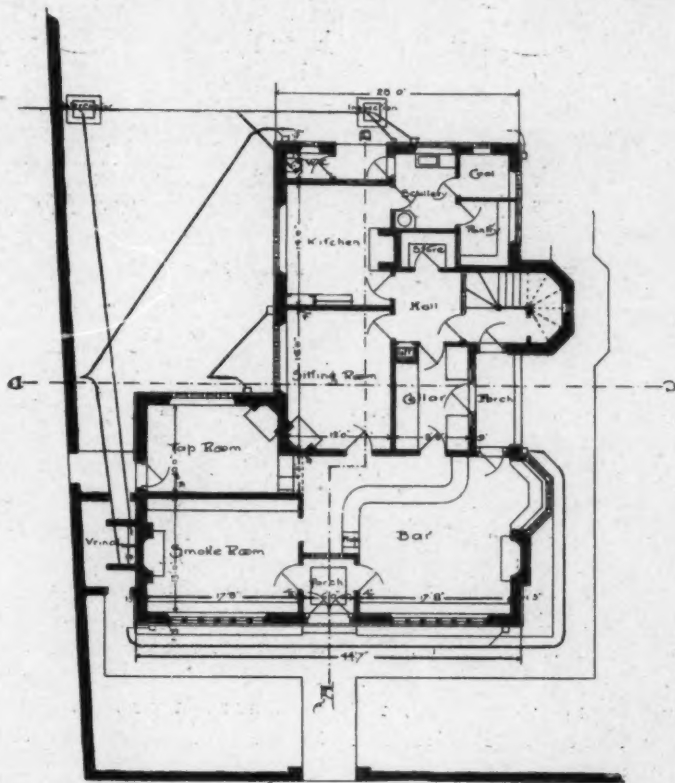
THE OLD WHITE HOUSE, OXFORD—NORTH ELEVATION.

HENRY T. HARE.

magnificent wood, whose broad avenues will make a grand approach from the main road. To the south drops away a fine stretch of shelving country, so that Mr. Belcher had good natural surroundings for his design. Without knowing the instructions which are given to an Architect by a client—and clients are known to have notions and fancies which do not always make for a good result—it would not be kind in this case to criticise too severely Mr. Belcher's work, which is fretful in the extreme, and lacking repose and dignity. Architects, however, seem to have fretted under the call for severe treatment in their designs. Mr.

Aston Webb, for instance, has left all his well-established traditions behind him in the design of a Hampshire house, now hanging on the walls of the

Academy. Here, again, "instructions" must surely be responsible for this design, and the building owner should be invited to look at his Architect's "Grain Silo" at Greenwich, to see what can be done even in an ordinary warehouse by strong constructive lines, well composed. Mr. Aston Webb's Yacht Club and Village Shops at Yarmouth, Isle of Wight, is perhaps one of the best things of its class ever seen at the Academy, and we should hope that this scheme will not follow the



PLAN OF THE OLD WHITE HOUSE.



## Architecture.

example of so many other competent ones and fall to the ground.

Ernest George this year has—with the exception of an interior sketch of North Mymms, which seems to have a life-long influence upon Mr. George's reputation—but one drawing, in his well-known style. It is of a comparatively small house in Sussex, for the Duchess Santo Teodoro, and calls for no very lengthy comment, except that it proves Mr. Ernest George's determination to retain the individuality of his work until the end of his days, and not to be influenced or overpowered by the requirements of his clients, especially when they are antagonistic to his own better judgment, and this is a point which some of our leading men would do well to follow.

trouble. The client was obdurate, the Architect was more so, and rather than accept the desires of his client and thereby prostitute the architectural qualities of his design, the Architect threw up his work, and the house was never built.

We do not think that such an extreme example is one quite good to follow, but Architects do not handle their clients as they should, with the result that a great deal of work is enacted by Architects who are ashamed of it before it is completed.

Other domestic work of great merit at the Academy, though unimportant in size or scope, is a country house at Sutton, by Mr. Ernest Runtz. For a small house, the planning of the ground floor is extremely clever, and the comfort of the interior has



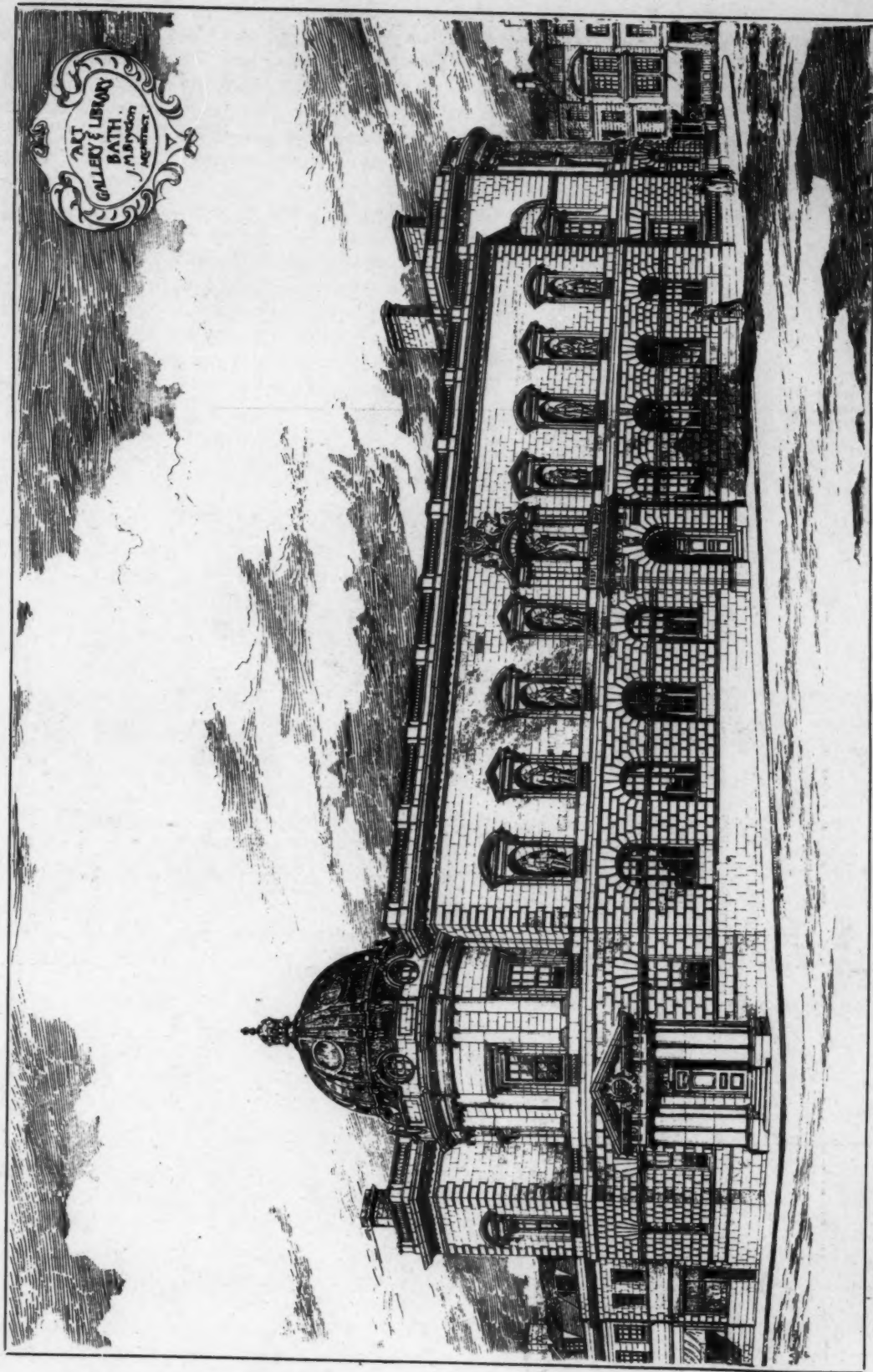
THE OLD WHITE HOUSE, OXFORD—EAST ELEVATION.

HENRY T. HAKE.

There is a well-known story of one of England's most brilliant and yet most unknown Architects throwing up a commission under the following circumstances:—He was designing a large house for a certain noble client, who professed strong artistic views. The noble client was unknown to the Architect in question, and came to him because of the reputation which he enjoyed. The Architect undertook the work after long consultations with his client. The sketch designs were approved, and no difficulty arose until the detail drawings were in course of preparation, when the client expressed himself firmly as to the design of his "front door." The Architect, who is known never to unbend, got over the difficulty, when the barge boards to the gables brought

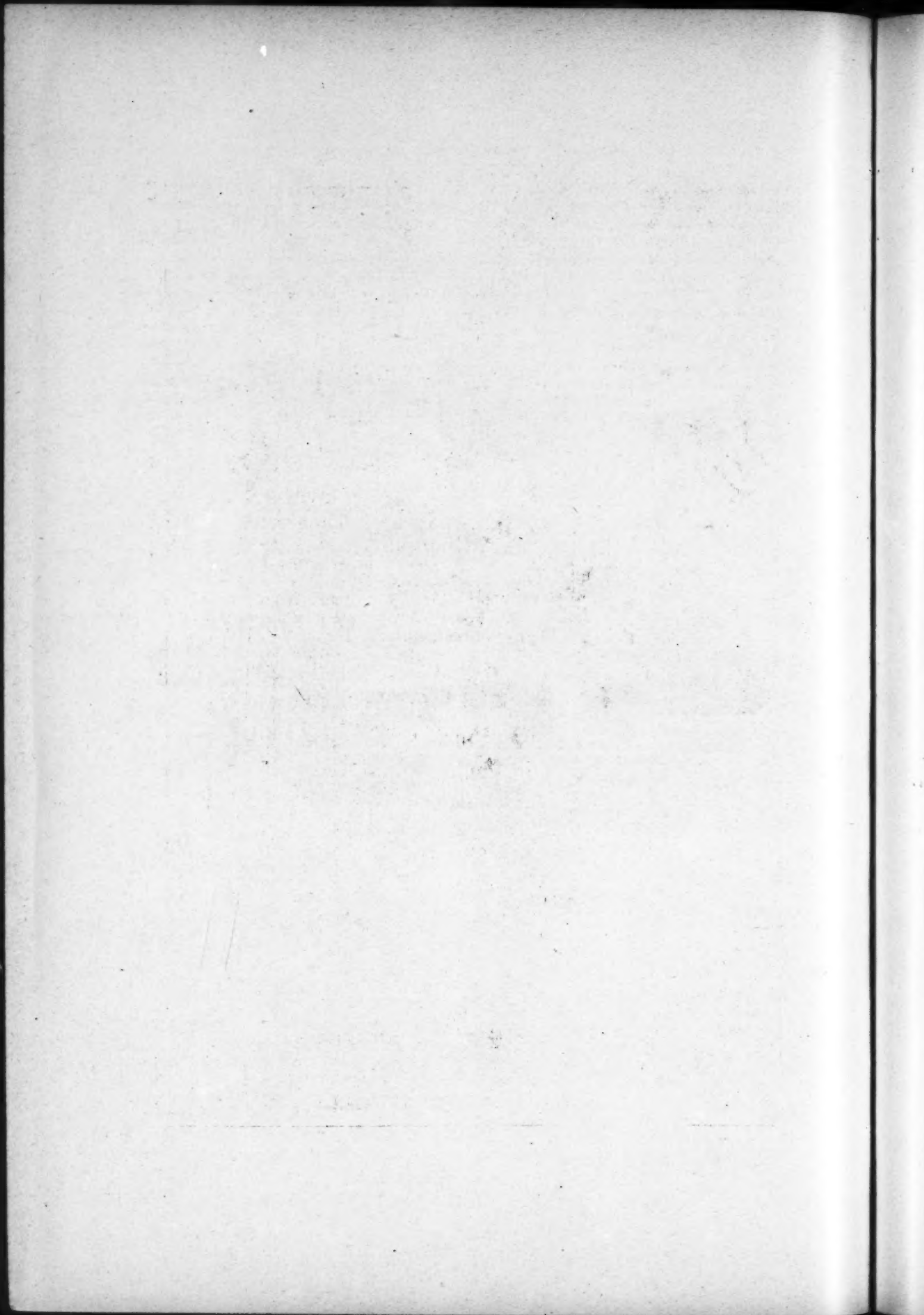
been carefully studied. We have rarely seen a plan so "liveable" as this, and although we do not like the petty little verandah, running along the morning room, the fine bay of the billiard hall and the gable above it give dignity to the exterior.

Mr. Voysey is contented to shew quite a small house at Limpsfield, and we know that no power on earth can induce this fine worker to sacrifice the individualistic qualities of his work for the whim of a client. Therefore, unless a revolution of thought changes his methods, we know that Mr. Voysey's work, now and for all time, will be upon the same lines, both in planning and design, with all that we have had from his pencil. Rough-cast and long plain wall spaces, chimney stacks of strength and stability,



ART GALLERY, BATH.

J. M. BRYDON.





## English Architecture in the Royal Academy.

fine bulging bays, recessed porches, and those curious buttresses at the angles of his buildings, suggested perhaps by debased ecclesiastical work in Somerset, are features which go to make up some of the most delightful untraditional country work to be found in the shires. We do not want to discuss Mr. Voysey's method much further, whether it is grand, whether he can find precedent for this or that; we only know that he has pioneered a peculiar treatment completely satisfactory to the artistic mind, and which has a distinct English flavour about it, bringing it still closer to our architectural affection.

Mr. Henry T. Hare, who is fast rivalling Mr. Mountford in a series of successes in public competition, has an unimportant little work in the "Old White House" at Oxford. The design is represented

of building a really fine house, Mr. Newton will be able to give us a work of art, of which all lovers of fine building will indeed be proud.

Perhaps the most satisfactory domestic work shewn on the walls of the Academy is Mr. E. J. May's remodelling of Jardine Hall, Dumfries. The old house seems to have been a rectangular building of about eighty feet square, from which the Architect has thrown out two big windows and a central lower hall and carriage porch. An additional storey has been put upon the old work and the interior of the house is entirely remodelled. In one wing are the drawing rooms; in the other, the morning, billiard, smoking and dining rooms. Mr. May has worked up to the "Architecture" of the original house, so far as the exterior is concerned, but



HOUSE AT LIMPSFIELD, SURREY.

C. P. A. VOYSEY.

in the Academy by a really beautiful drawing by Mr. Mallows; indeed, we think this is one of the most perfect drawings we have seen of this artist. Although we are unable to give a reproduction until after the Exhibition closes, the Architect has kindly furnished us with two elevations and a plan of the work itself.

An extremely interesting alteration is that of the Old Gate House at Broadway, Worcestershire, by Messrs. E. Guy Dawber and Whitwell; and Mr. Ernest Newton gives a very excellent specimen of his distinguished work in a house at Wokingham, shewn by a very excellent perspective drawing. Of all men's domestic work, we like none quite so well as Mr. Newton's, influenced as it is by the old days with Norman Shaw. When the opportunity comes

his interiors are in his own delightful methods.

Mr. Stokes' design for Shooter's Hill at Pangbourne, which was fully illustrated in a former number of ARCHITECTURE has the rare merit of claiming three distinct drawings on the walls of the Academy. Two of the drawings are in coloured chalk of the slap-dash order, very good of their kind, although one, that of the river front, is in no sense a drawing of the building as it has been erected.

This calls to our mind a subject which has been often mooted, that photographs of executed works should be admitted into the Architectural Room at the Academy. Photography is playing at the moment such an important part in the study of Architecture, and has become of such paramount use in the development of building, that there is no

## Architecture.

reason why photographs of actual buildings should not be submitted by the Architects of the buildings themselves, and accepted or declined in the usual way. Four or five hundred photographs collected

has a really clever plan, although we do not like the elevations quite so well as the more refined design shewn in the house of Mr. Ernest George, of whom Mr. Mitchell was an apt pupil. Mr. Mitchell's



ART GALLERY, BATH—FIRST FLOOR PLAN.

J. M. BRYDON.

in this way would add greater interest to the least appreciated section of the Academy, and might be the means of interesting a minority of the public in the rudiments of an art which at the moment they seem quite incapable of understanding.

A really clever piece of work is the corner of a house at Edgbaston, Birmingham, by Messrs. Bateman and Bateman. The utmost care has been devoted to "balance" in this design, and it is rare that so fine a result is obtained in so small a work.

drawing itself is a very good one, done in brown wash like the work of his distinguished master.

The Tower to Mr. Arnold S. Tayler's house, Tarn Moor, Hindhead, should bulk out extremely well in execution. As a rule the towers to private houses are very miserable affairs, especially where they are introduced into moderate-sized buildings. A tower to be dignified should have some reason for its existence, but where it is tacked hap-hazard on to one of the fronts of a house, to carry out no



GARDEN FRONT

HOUSE AT WOKINGHAM.

ERNEST NEWTON.

Mr. Walter Cave submits a very dainty front for 40, James Street, S.W. Mr. Arnold Mitchell, who has done many good deeds in domestic Architecture, is represented by a house at Milford-on-Sea, which

special purpose, it generally becomes a monstrosity.

Mr. Reginald Blomfield shews a scholarly design for a house at Medmenham, and Mr. C. Harrison Townsend a clever little bit in the entrance to

## English Architecture in the Royal Academy.

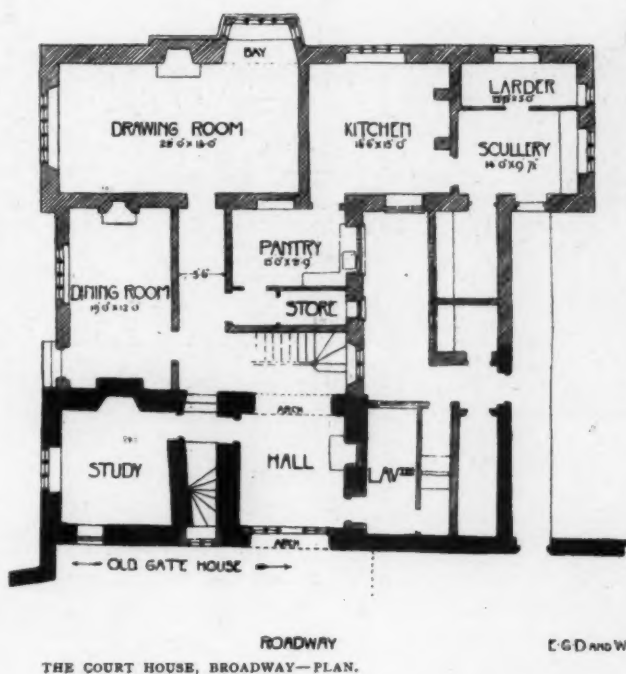


"Cliff Towers," of which we may have something to say a little later on. Why *two* perspective drawings of the same work, "Houses and Shops at Middleton, Lancs.," by Mr. Edgar Wood, should be hung we do not know, except that it may be carelessness on the part of some official. As these drawings are on different sides of the room, one being numbered 1,600 and the other 1,765, it appears to be quite possible for serious errors to creep into the administration of the Architectural Room. It may be that the Hanging Committee considered both drawings sufficiently excellent to warrant the acceptance of both. We doubt it very much, as the same elevations appear in both drawings, only taken at a different angle. The unfairness of such a thing is eclipsed, however, by the hanging of two drawings of the same work—the elevation of two cottages—side by side with one another. The plans and the elevations of these cottages are identical, but one is coloured to shew a slate roof, and the other of tiles. The framed

drawings are certainly not large, but it is preposterous to imagine that two such drawings were of sufficient importance to hang in the Architectural Room to the exclusion of reputable studies, many of which we know have been returned for want of space.

Of public buildings, in the shape of Art Galleries, Town Halls, &c., there are the usual collections at Burlington House. Mr. Brydon's Art Gallery at Bath is one of the best things in the Academy, and he has clearly handled a difficult site in masterly fashion. Competition has rarely given us a fine work, but it may be that Messrs. Lanchester,

Stewart and Rickards come near it in their successful competitive design for the Cardiff Municipal Buildings. From the perspective drawing it is impossible to gather much, especially as the drawing itself, though extremely effective, is in that excessively slovenly style which the young Architect who made it will do well to cure himself of, but there certainly is an unusual dignity about the grouping of this design which





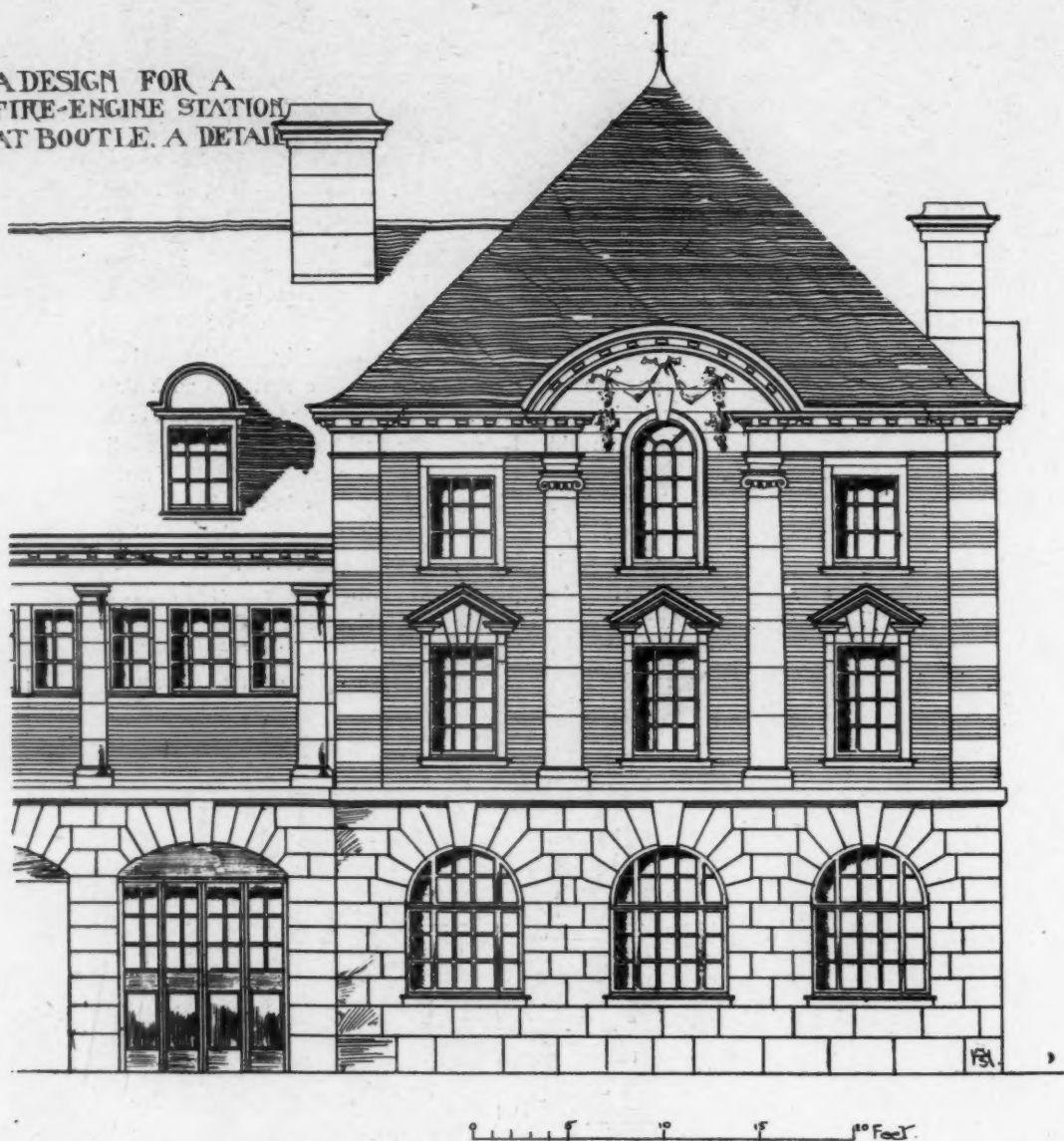
## Architecture.

will be encouraging to the inhabitants of Cardiff, to whom the addition of so fine a work should be in many ways beneficial.

A glance at the walls of our representative exhibition clearly proves that Architects, and particularly the younger ones, are commencing to play tricks with the old Church Tower. Leaving out of calcu-

serious attention of a student. Mr. W. D. Carøe is responsible, however, for adding a Tower to St. Michael's at Woolwich, built by the late Mr. Butterfield, and he has caught Mr. Butterfield's method to such a remarkable degree, that it is almost impossible to believe the drawing was not made by Butterfield himself. We do not know whether Mr.

A DESIGN FOR A  
FIRE-ENGINE STATION  
AT BOOTLE. A DETAIL.

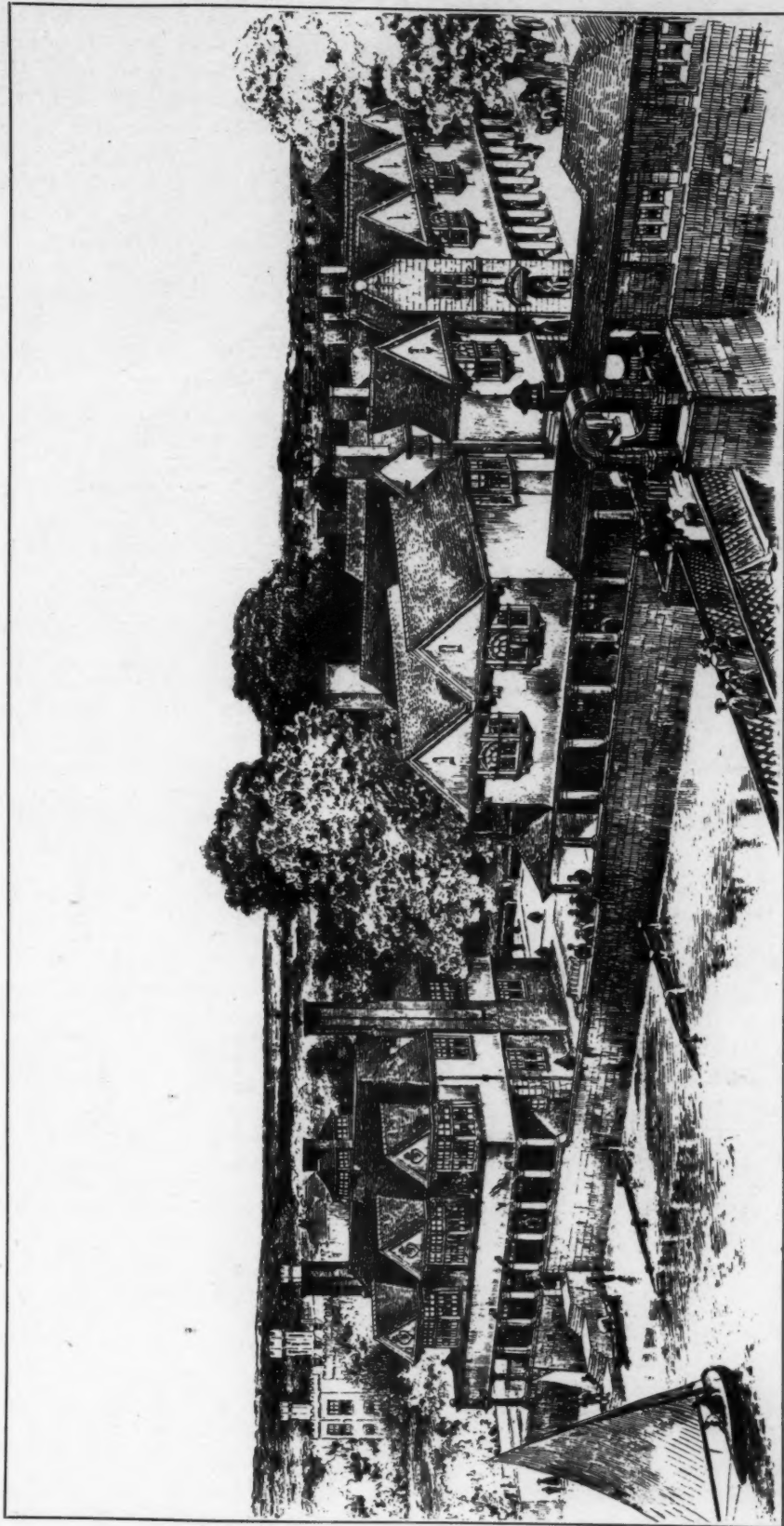


A DESIGN FOR A FIRE STATION AT BOOTLE—A DETAIL.

MATTHEW S. HACK.

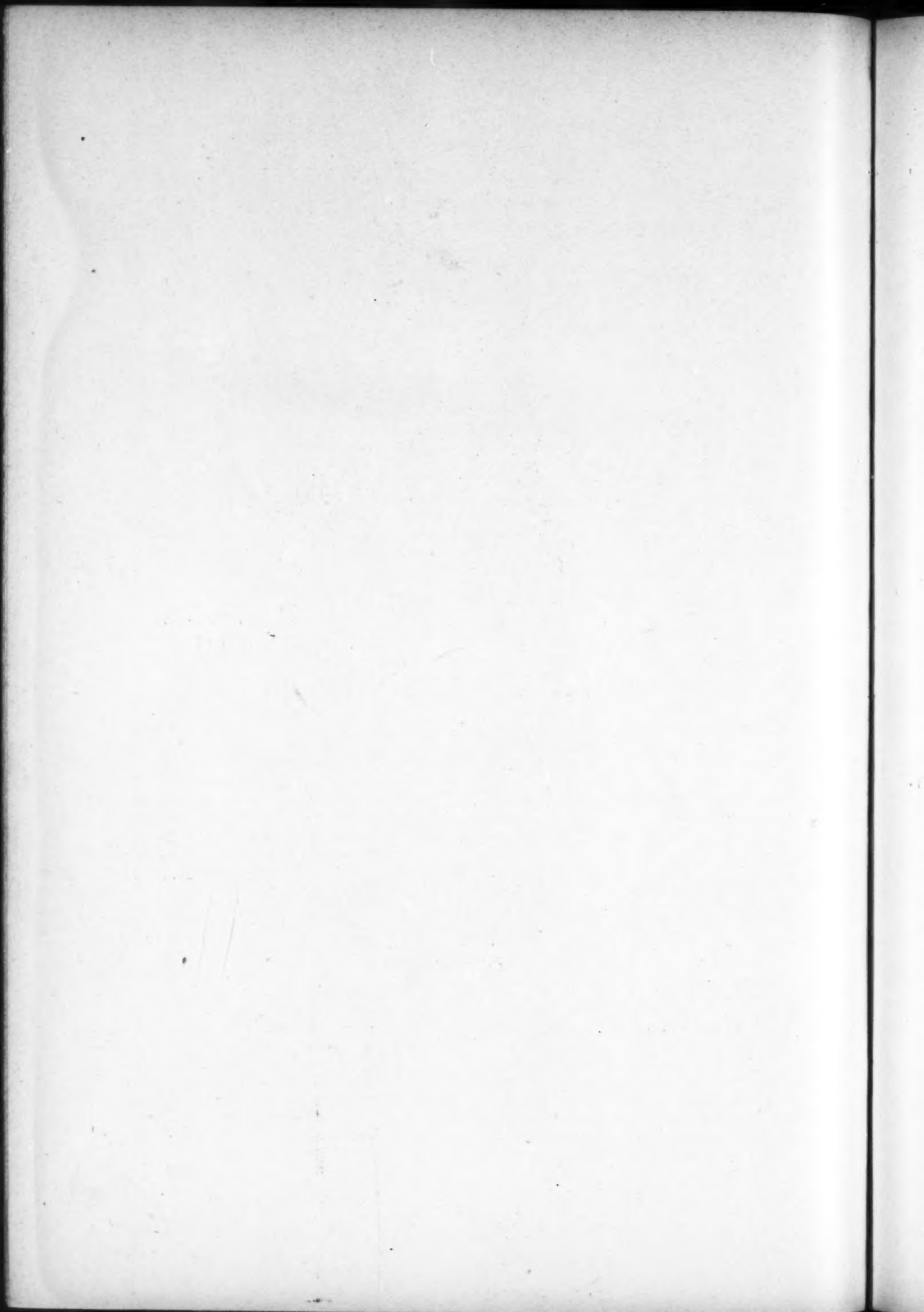
lation altogether the design of a Tower for a proposed new Church at Barnoldwick, which is one of the most extraordinary things ever put upon drawing paper, and for which the Architectural authorities must answer in ages to come, there is not one Church Tower in the Gallery which claims the

Carøe set out to imitate Butterfield's work, or whether he took the Church as he found it and added what he considered to be a congruous tower thereto. Whichever way it may have been, he deserves the highest possible credit for his performance.



YACHT CLUB, ETC., YARMOUTH, L. C. F. W.

ASTON WEBB.





## Sculpture at the Paris Salons.

### S CULPTURE AT THE PARIS SALONS BY LAURENCE JERROLD

MODERN painting has to some extent striven for a new ideal. The painter is to-day concerned less with seeing pictures in nature around him, than with expressing in his picture the life by which he is surrounded. His contest with light is untiring, with its complex impressions that are never still, and atmosphere eludes him as well, with yet subtler changes and more delicate relations. But light and atmosphere are only other names for the mobility of living things. Where the painter seems to indulge in recklessness of line and colour, his inner purpose has been in reality to paint moving life.

The modern French school of sculpture has similar aims. One marked characteristic stands out, the conscious endeavour to express active rather than passive life, motion rather than rest, in the plastic representation of nature. It may almost be said of the modern French school that the sculptor sees with the eyes of the painter. In stone and marble his ideal is to cast mobility. In form, where the painter has colour and line, he aims at expressing not an abstraction of nature, but light, atmosphere, motion, that go to make the living aspect of things. A restless spirit pervades the modern sculptor's art. A continual concern to express motion leads away from simple methods and ideas sometimes to tortured conceptions and distortion of manner. While what may be called the modern spirit has often been admirably expressed by contemporary French sculptors in the study of living, moving nature, there is much that can hardly be said, until work is produced that proves the contrary, to be otherwise founded than upon a mistaken conception of the possibilities and of the limitations of the art.

In the sculpture shewn this year by the Société Nationale des Beaux-Arts and the Société des Artistes Français, still styled for the sake of brevity the Champ de Mars and the Champs Elysées, in the Galerie des Machines, whither both societies have temporarily removed owing to the pulling down of the Palais des Beaux-Arts and the Palais de l'Industrie to make room for the 1900 Exhibition, and where both Salons have practically amalgamated into one, this modern tendency is one of many characteristics, but it is the most marked. M. Auguste Rodin's much-discussed statue of Balzac is to some extent an example, as well as his marble group, *Le Baiser*. Both Mlle. Camille Claudel's small studies, M. Constant Meunier's large figure, the Sower, M. de Saint-Marceaux's daring group, *Nos Destinées*, shew the modern endeavour, on the one hand, to express living

nature in its true character and with its every characteristic, and on the other, to study motion, not only because mobility is the mark of life, but for its own sake. At the Artistes Français, M. Falguière's Cardinal Lavigerie is an impressive rendering of mobile and impulsive gesture. Mr. MacMonnies' monumental group, however, is necessarily architectural in design, and the two figures of horsemen which support the central group, though they are studies of movement, are treated in quite a different spirit, the style here being of course decorative.

The foremost place at the Champ de Mars belongs to M. Rodin's statue of Balzac in plaster, which has taken public opinion so much aback that the Paris Municipal Council, by whom the monument in marble was to be erected in the Place du Palais Royal on behalf of the Société des Gens de Lettres, is reconsidering its decision. The impression conveyed by the work at first is confused. Balzac stands enveloped in the traditional robe de chambre, the sleeves hanging, and the thick, clumsy folds giving the novelist's massive frame a still bulkier and more ungraceful appearance. The arms are extended downwards, the hands clasped under the gown, the broad shoulders drawn up. Balzac's immense head emerges, with piercing eyes under rugged brows. The purpose of the work thus appears, as the first indistinct impression grows clearer. The bulky frame, wrapped in heavy folds, loses obtrusiveness, every detail is effaced, the head alone arrests attention. One impression remains, the intense intellectual energy expressed in the great brow and deep-set eyes. This impression M. Rodin has conveyed in an extraordinarily forcible manner, and what one feels to have been the artist's ruling inspiration in the planning of his work is carried out with masterly efficiency. The statue of Balzac expresses perfectly what it was intended to express, whatever its drawbacks may be, from a decorative point of view, as a monument to be erected in a public square.

In the Balzac statue, M. Rodin, whose influence in a great measure led the modern French school of sculpture more closely to study life, expresses the man's intellectual rather than his physical personality. In the same sculptor's other exhibit, the marble group *Le Baiser*, a work of purely plastic art, M. Rodin expresses only the beauty of life in human forms. The artistic purpose here is pre-eminently the artist's rivalry with moving, breathing life. There is no thought of the artificially statuesque marring simplicity of composition. The two figures are admirably simple in design and execution, in the attitude and every detail the impression of natural ease and grace is carried out. The inclined form of the woman, the bent neck,

## Architecture.

the arm on which she leans, the other clasped round her companion, will be particularly noticed for beauty of modelling. In the more quiescent figure of the man there is great dignity and grace. One perfect detail among many is the bent hand clasping the woman's body. There can be no difference of opinion with regard to *Le Baiser*. The group is an ideal study of the human form, a breathing image cast in marble. *Le Baiser* is in the manner of many other equally fine works by M. Rodin, such as the small group, *Love and Psyche*, shewn last year, while, on the other hand, the marked difference of artistic style and conception displayed in the *Balzac* may be said to have been foreshadowed in the *Victor Hugo*, which was also exhibited last year in plaster and in an unfinished state.

A truly representative artist of the modern French or continental school is Zef Lambeaux, the Belgian sculptor. Though placed in an unsatisfactory light at the Salon, M. Lambeaux' chief exhibit at the Société Nationale des Beaux-Arts, a portion of the monumental basso-relievo on which the artist is at present engaged, *Les Passions Humaines*, stands out at once and commands attention. The work, on page 205, is a study over life-size of a nude figure chained by the wrists to a cross, and shewn down to a little above the knees. A first impression conveyed by the work is one of intensely real physical suffering. The drawn face is modelled with fearless and unsparing truth, the strained inner muscles of the arms drawn up towards the wrists, the swollen muscles of the thorax, the sunken abdomen, are a marvel of realism. Yet there is also peace and calm in the bent head and wasted face. As a whole the work exhibits great power with intense simplicity. It will compare favourably with the portions previously exhibited of the *Passions Humaines*, such as the fine group, on page 203, which was awarded the medal of honour at the Brussels International Exhibition.

Another Belgian sculptor, M. Constantin Meunier, has produced work of great excellence and marked originality. He draws his inspiration from subjects but rarely treated even in modern sculpture. His models are almost invariably the toilers of the world—labourers in the fields, coalers, miners, grim smelters of iron, puddlers, who work naked in furnaces. Favourite types with him are also Flemish miners, and the pit-brow women, stalwart and forbidding, yet with a dignity of their own. This year M. Meunier shews a monumental statue of a sower, a plaster model, the original in bronze being designed for the Brussels Jardin Botanique. The immense figure, in loosely clinging jersey and trousers, is full of power; there is a fine impressiveness in the stern face. Two

smaller exhibits are a statuette, *Hercheuse*, and a bust of a woman from the Borinage country. Both are in M. Meunier's characteristic manner, although the artist's exhibit on the whole is not as important as in previous years.

Viewed, in the first place, as a daring study of movement, M. René de Saint-Marceaux' group in plaster, *Nos Destinées*, is a remarkable work. The impression of harmonious motion conveyed in the design of the three flying figures, linked together, is very happily rendered, while the fluttering garment is treated with much lightness of touch, and the supporting of the group is cleverly managed, yet by simple means, and without having recourse to the usual awkward devices. That the work is, in this respect, somewhat of a *tour de force* is no disparagement of its artistic value. On the other hand, while the chief merit of the work is the manner in which the sense of swift and gentle motion is given, the modelling of the three figures also shews great delicacy of touch, as well as firmness and strength.

M. Jean Damp, chiefly known for his statuary in woods, ivories and precious metals, wrought with delicate refinement and exquisite finish, exhibits a larger work than usual, treated in the manner of architectural decoration. The subject is Time passing and bearing away Love. Time, the conventional figure, winged and armed with the scythe, is rendered with dignity and impressiveness. Infant Love is in his arms, and cries not to be borne off. The child's face is expressive; the infant limbs are modelled with delightful firmness and grace. Time is passing under the arch of a doorway, which encloses the basso-relievo, and finishes off the work very tastefully from a decorative point of view. M. Damp also shews a small Sphynx, rendered in stoneware by M. Muller, with a fine enamel of beautiful hues.

Two works stand out at once among the exhibits of the Société des Artistes français: M. Alexandre Falguière's Cardinal Lavigerie, and Mr. MacMonnies' monumental group designed for the Brooklyn Prospect Park, New York.

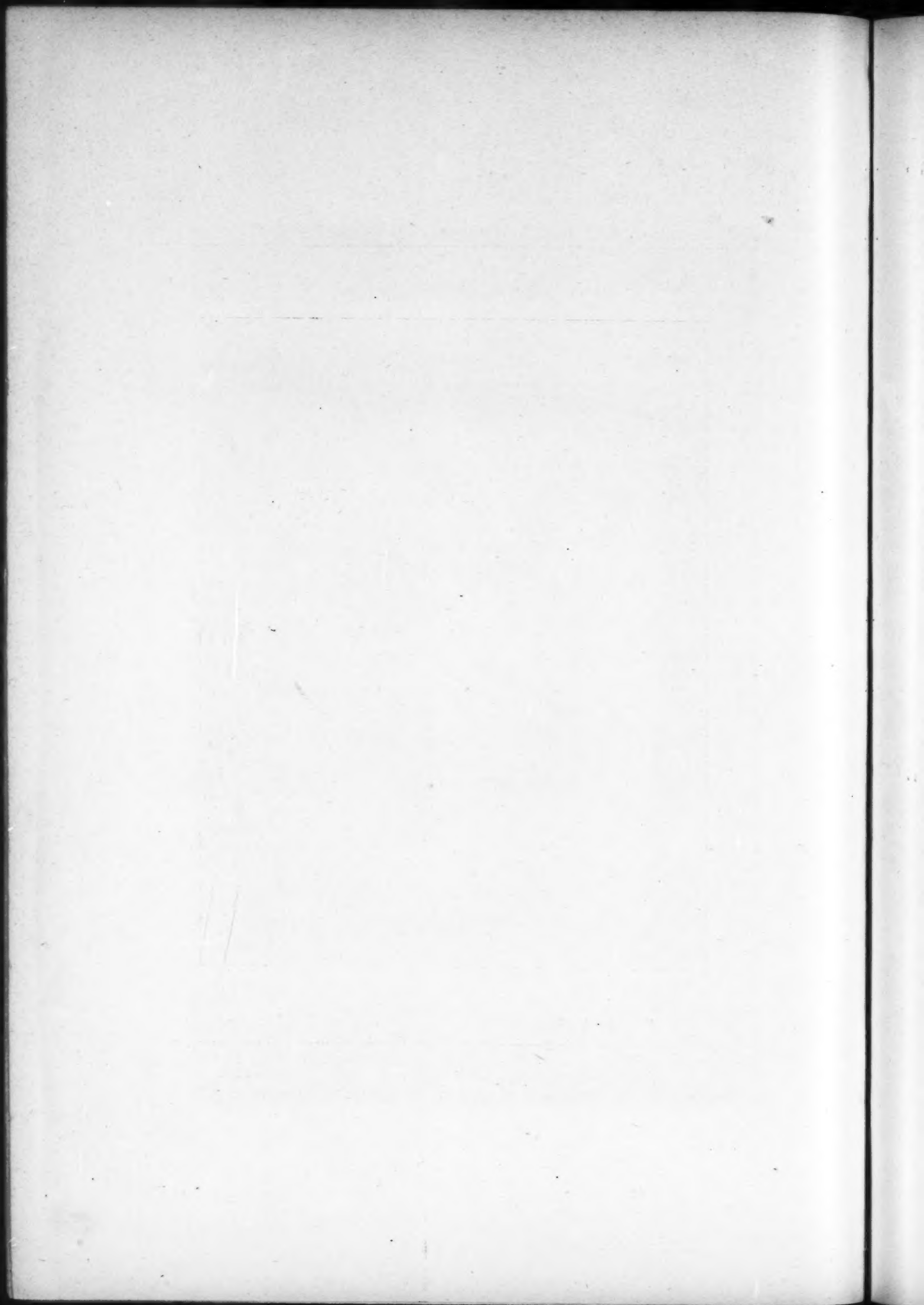
At the first glance the former statue produces a strong impression. It is chiefly remarkable as a study of expressive attitude, carried out with an admirable sense of dramatic fitness. The famous Churchman, who was as much a battling politician as a priest, is erect, stepping forward, his left hand held aloft bearing the Cross, his right extended before him with an imperious gesture. There is great force and dignity in the carriage of the head, as well as in the commanding attitude of the arms. The sweep of the robes drawn forward by the advanced left foot is very ably carried out, and the impression of impulsive movement in the figure



FRAGMENT DE BAS RELIEF.

ZEP LAMBEAUX.

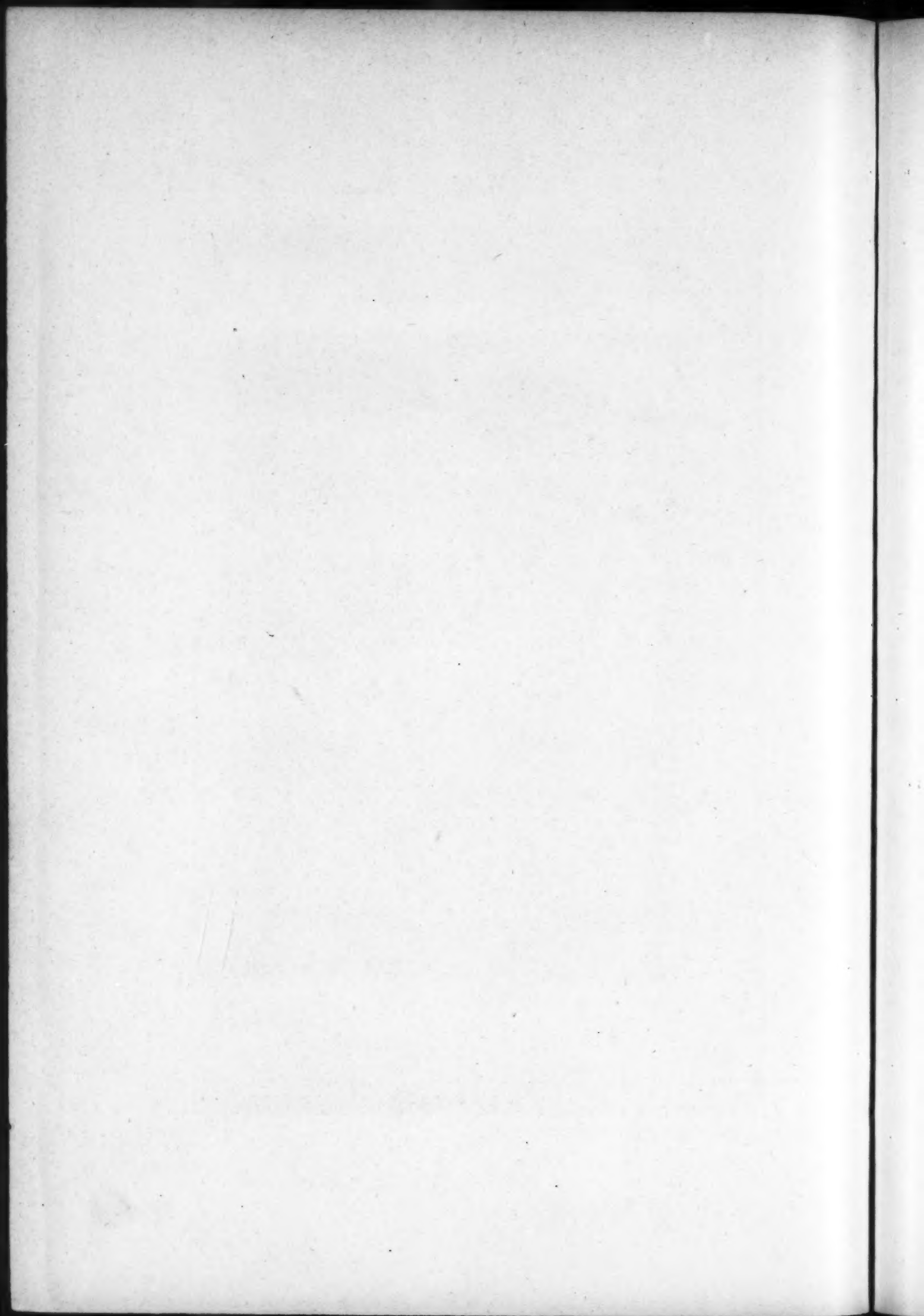






FRAGMENT DE BAS RELIEF.

ZEF LAMBEAUX.

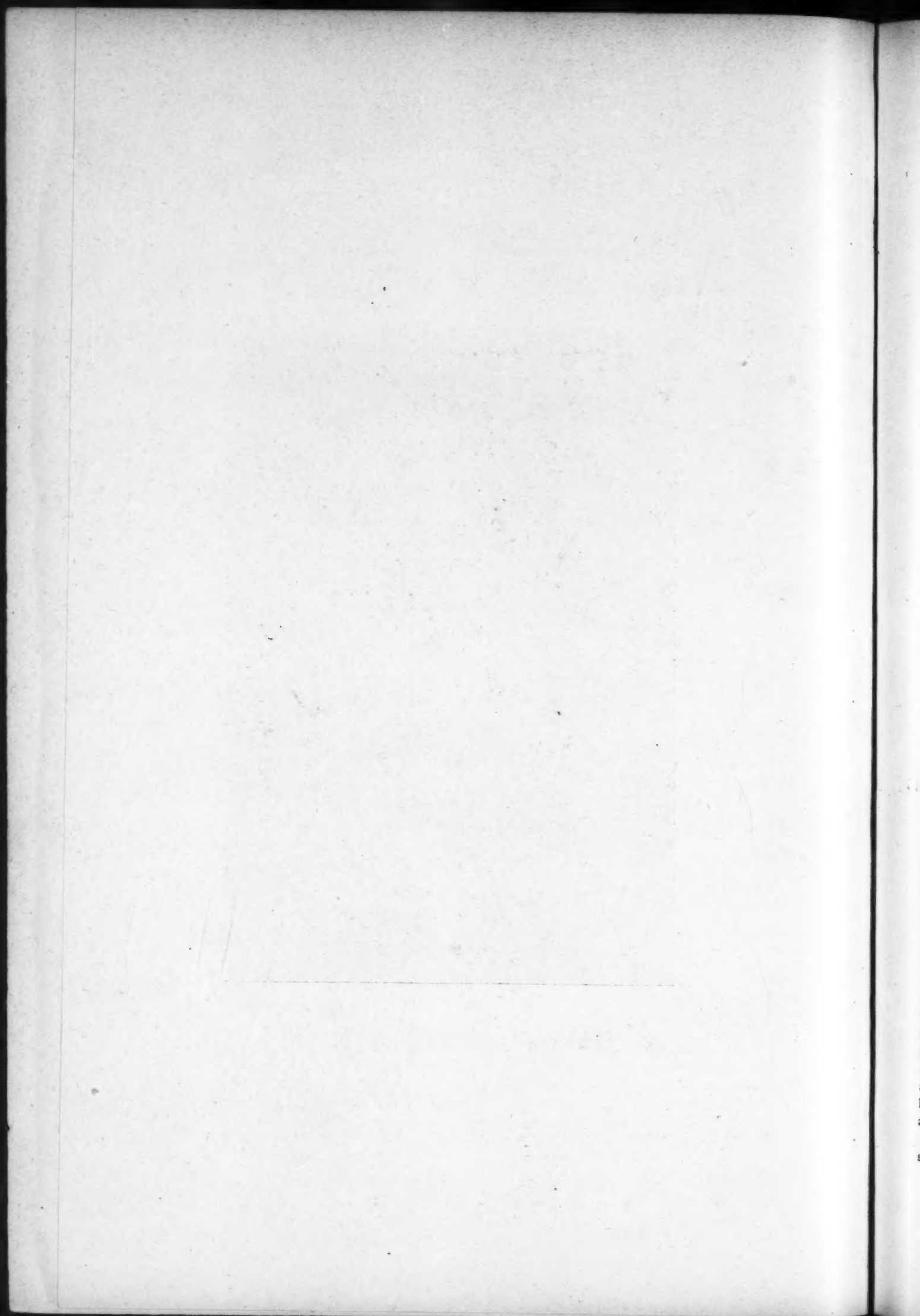






LE BAISER.

AUGUSTE RODIN.



## Sculpture at the Paris Salons.

stepping onward, viewed merely as a life-like study of nature, is felicitously given, while it renders with great dramatic effect the passionate energy of the man.

The scheme of Mr. MacMonnies' work is architectural and decorative, more particularly as regards the central group in bronze. This is surmounted by a heroic female figure standing in a chariot, bearing the Eagle of the United States in one hand, in the other a drawn sword. A detail rendered with masterly skill is the fluttering folds of the standard around the figure. The chariot, emblazoned with the American arms, is drawn by four chargers, treated in a decorative and almost classical manner with considerable power and simplicity. The two animals to the right and left stand aside, held by female figures. These balance the central figure very effectively, and, viewed in detail, shew firm and dignified treatment. On each side of the central group is placed a daring study of horses and horseman, cast in plaster, similar in general idea, but differently carried out. In one the rider is thrown back in his saddle by the plunges of the bare steed he has by the bridle, while his own mount is rearing. In the other, the rider gives more the impression of muscular strength than of muscular effort, as he sits straight and almost quiescent, though his arm is outstretched to

hold the rearing animal by his side. Mr. MacMonnies also shews a group, Venus and Adonis, in antique red-veined marble, which does not equal his other exhibit for firmness of manner, while it is also far heavier and less delicate in treatment.

A realistic and daring study of moving gesture and strained attitude is M. Rob Stigell's monumental

bronze group, *Les Naufragés*, designed to be erected at Helsingfors. The chief figure is that of a man, nude, erect, shouting for help, while he clasps an infant in his arm. At his feet on the wreck, half covered by the wave, is a boy, while crouching by his side is the figure of a woman. There is passion and power in the rendering of the entire group.

The man's figure is firmly modelled, his impassioned, despairing attitude, the body strained in every muscle as he summons all his strength to shout and wave the signal of distress, yet must keep his balance, are rendered in a masterly manner. Mr. Stigell's technique and style are full of vigour.

In the sculpture galleries at both Salons a high average is maintained, and a more detailed inspection reveals a considerable proportion of good work, much that is interesting and some that is excellent. Mr. Augustin Saint-Gaudens is one of the few at the Champ de Mars, besides MM. Rodin, Meunier and Lambeaux, to attempt monumental work. His plaster alto-relievo model of Col. R. G. Shaw's monument at Boston, a party of soldiers marching, shews firmness of treatment, with some frigidity and stiffness at the same time, and the work lacks variety. His large statue, *The Puritan*, to be erected at Springfield, Mass., U.S., is far more effective. The figure, in

traditional cloak, knickerbockers, square shoes and broad-brimmed hat, striding, Bible and stick in hand, is vigorously treated. The same artist's *Gloria in Excelsis*, a figure of an angel in basso-relievo, also shews skill in decorative effects. Mlle. Camille Claudel, who is a pupil of Auguste Rodin and has learnt to study nature closely and intently, shews a



LE TEMPS PASSE EMPORTANT  
L'AMOUR.

J. DAMPT.



## Architecture.

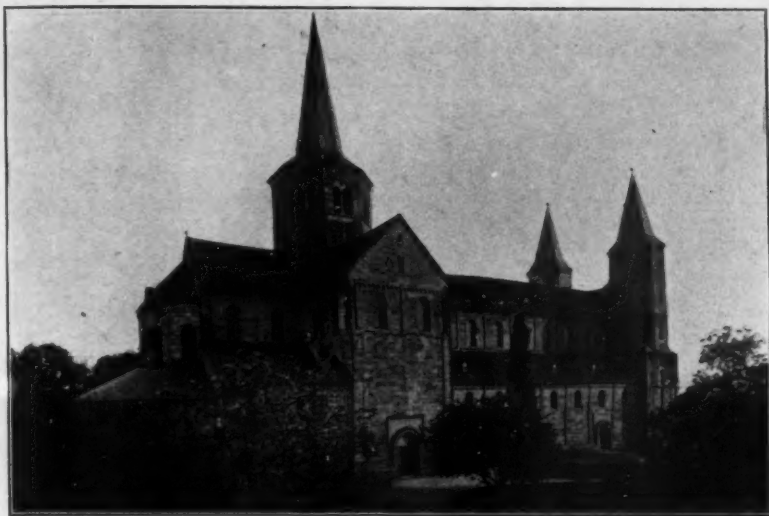
very curious and clever small composition, *La Profonde Pensée*. Before the hearth the figure of a girl, in night attire, a bronze statuette some twelve inches high, is kneeling, gazing with bent head into the fire. The chief merit of the work lies in the modelling of the figure, wonderfully delicate and finished. The lightly falling folds of the robe are rendered also with the utmost skill. Mlle. Claudel's other exhibit is a bust, *Hamadryade*, in bronze and marble. The shoulders and face are beautifully modelled in marble, the expression of melancholy thoughtfulness being particularly well rendered. Into the hair are woven branches and leaves, which grow from a stem behind and extend round the nymph's bosom. These are cleverly wrought in bronze. M. A. de Niederhausen-Rodo shews an effective basso-relievo in plaster, *Initiation*, two figures, a man and a woman, lying under the shelter of an overhanging rock. The figures are finely modelled, and the treatment is noticeable for firmness and simplicity. A curious work, both in idea and by the way in which it is carried out, is exhibited by M. Maurice Maignan. *Fleur de Livre* is a bronze statuette of an old man, whose features wear a sardonic smile, looking down at his own bosom, where a female face, presumably an apparition, is seen. M. Maignan's treatment of the subject displays more cleverness than the subject was worthy of. More extraordinary still is M. Hansen-Jacobsen's *L'Ombre*, a gaunt figure, almost a skeleton, creeping, hour-glass in hand. To give the idea of lengthening shadow, the artist has flattened out and elongated the figure beyond all human proportion, the head being an oblong shape, with its greater length measured from the forehead to the back of the skull. Added to which, the figure, modelled in plaster, is streaked with green and brown. Mr. G. E. Wade shews two clever bronze statuettes of children, *l'Allegro*, with a whip top, *Il Penseroso*, perched dismally on a stool. Mr. Teixeira de Mattos' study, *Blind*, a bust of a woman in dark tinted plaster, is interesting. A curious effect is obtained by the bluish tint on the hair, and in a paler shade on the face. Among the busts exhibited is a *Pierrot au Tribunal*, by Mr. Charles R. Harley, very simple and firmly modelled. The expression of unwonted gravity in *Pierrot's* face, of solemn compunction, is happily rendered. The Swedish sculptor, A. Vallgren, is hardly as successful as usual this year, his plaster model of a statuette of Mme. Felix Décori in ball dress being treated with excessive plainness and in a hard manner. M. Devresse's bust in wood, *David Maes*, shews considerable power, and is full of expression. M. Pierre Roche exhibits an interesting bust of the novelist, J. K. Huysmans; Miss Beveridge has another of Mr. W. A. Chanler, effectively treated.

The average exhibitor at the Champs Elysées evidences a love for the colossal, and would hardly appear to think twice before attempting compositions of overwhelming magnitude. To say nothing of immense studies designed for no particular purpose, at least two dozen models, most of them full sized, of monuments to be erected in public places, are exhibited. M. Bartholdi, however, shews small models of his fountain at Lyons, *La Saône emportant ses affluents* (quarter size), and of his sepulchre for the remains of the troops slain at Colmar in 1870. In the former work the four spirited chargers drawing the chariot are powerfully rendered, the female figure being less interesting. A curious and not ineffective detail is worthy of note in the latter: under the white stone of the sepulchre appear the hand, arm and shoulder in bronze of the figure lying beneath, as if in an endeavour to lift the slab, while the fingers of the other hand are seen convulsively clutching the edge of the tombstone on the other side. M. Derré's statue of the philosopher Fourier, seated in a meditative attitude, is commendable for simplicity. Round the pedestal, surmounted by the bust of the famous actress Mlle. Clairon, M. Gauquié, on the other hand, has placed cherubs and floral motives, the general idea of the work being, however, in harmony with its subject. The two allegorical figures, *Europe and Asia*, at the base of M. Puech's bust of the traveller François Garnier, are effective. M. Gasq's bronze-winged figure *Glory* is conventional, but shews clever workmanship.

M. Lefebvre's marble group, *Niobe*, is one of the most interesting of the large compositions. The figure of *Niobe* is finely modelled, as well as those of the children, and is expressive. M. Peynot's *Eternelle*, two men in a death struggle, is a daring study of movement, vigorously rendered. M. Oury's group, *Droit au but*, evidences rather more imagination than good taste. The poet, looking before him with ecstatic gaze, is effective; but the allegorical figures, in which his perils and temptations are impersonated, are rendered in a highly florid manner. M. Gaté's *L'Humanité devant l'Infini*, a figure of a woman kneeling before a basso-relievo, in which the sea, a cliff, a palm tree and a lion are represented, is not without talent, but in the last degree unconvincing. M. Levasseur's group, *La Perle*, a study of the nude, which the City of Paris has purchased, is effective, though conventional.

The first place among studies of figures belongs to M. Loiseau-Rousseau's *Supplice de la Croix*, a realistic crucifixion, the modelling of the body on the Cross shewing considerable talent. M. Breton's *Martyr*, a figure of a man tied to a stake, is also expressive and firmly treated.

## Some Churches in Southern Hanover, etc.



EXTERIOR OF ST. GODEHARD'S, HILDESHEIM.

### SOME CHURCHES IN SOUTHERN HANOVER BRUNSWICK AND LOWER SAXONY BY W S DIXON MA

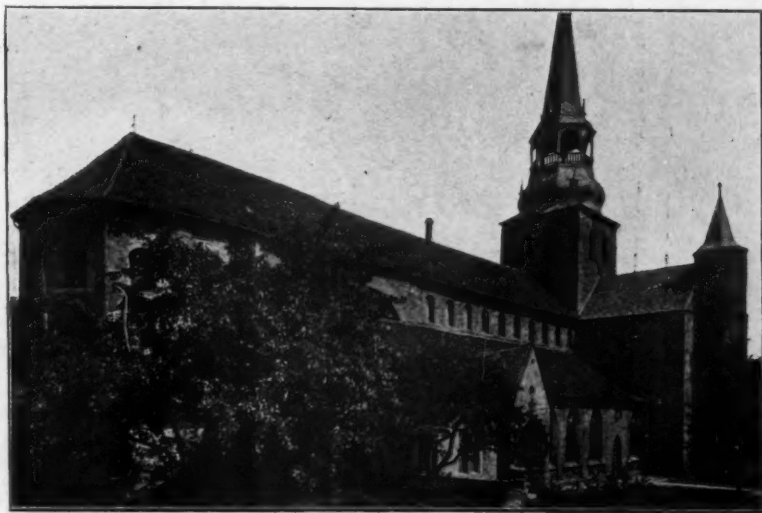
A SMALL district in North Germany, being about one hundred miles by fifty in area, contains specimens of Architecture in a style to a great extent peculiar to these parts. These it may be interesting to group together, and, by aid of illustration, shortly to examine. We find in this district simpler forms both of Romanesque and Gothic Churches than are found about the Rhine and farther south; the use of galleries under the eaves of the roof (said to have been derived from Pisa) is here hardly known; the octagonal tower at the intersection of the Nave and Transept is comparatively rare; there are no elaborate façades, but many a plain but massive West End, forming a kind of Narthex, and having two short Towers joined by a bridge or piece of masonry.

Of Gothic Churches, whether original works or reconstructions, while a few bear marks of the German-French style, the majority follow the plainer fashion of the Hall Churches in the Northern States by the

Baltic. But it is not only by its ecclesiastical buildings that this district excites our interest; many of its secular structures are equally exceptional and inviting, for while it supplies us with two of the best Romanesque edifices in stone which are to be found in Germany, its timber Architecture of the Gothic and Renaissance centuries is unique. Nor is there a lack of handsome stone buildings of the Renaissance period. We propose, however, in the following pages to notice only the ecclesiastical buildings of this district, chiefly those of the Romanesque

style, but, in a minor degree, Gothic work. On a future occasion we shall hope to supplement this article by some observations on the secular Architecture (and especially the timber buildings) in the same parts. The towns which we shall visit to collect our specimens will be Hameln and Hildesheim, in Hanover; Brunswick; Goslar and Quedlinburg, in the Harz; and Halberstadt and Magdeburg, in Lower Saxony; and from some of these we shall supply illustrations.

The traveller, who reaches Hanover after crossing from Queenborough to Flushing, will find a town chiefly modernised; the handsome Georgestrasse (with electric light), the fine Post Office buildings and other large municipal works are those which



EXTERIOR OF ST. MICHAEL'S, HILDESHEIM.

## Architecture.

chiefly strike the eye, but there are also many quaint buildings in the older part of the town, and part of the Rathhaus is of fifteenth-century Gothic. Two towns, to the south of Hanover, make with it the three angular points of a triangle, and to these the lover of old Architecture will speedily turn. He will find in Hameln many good buildings of the early seventeenth century, the finest being the Rattenfängerhaus (Rat-catcher's house), on which is inscribed the legend of

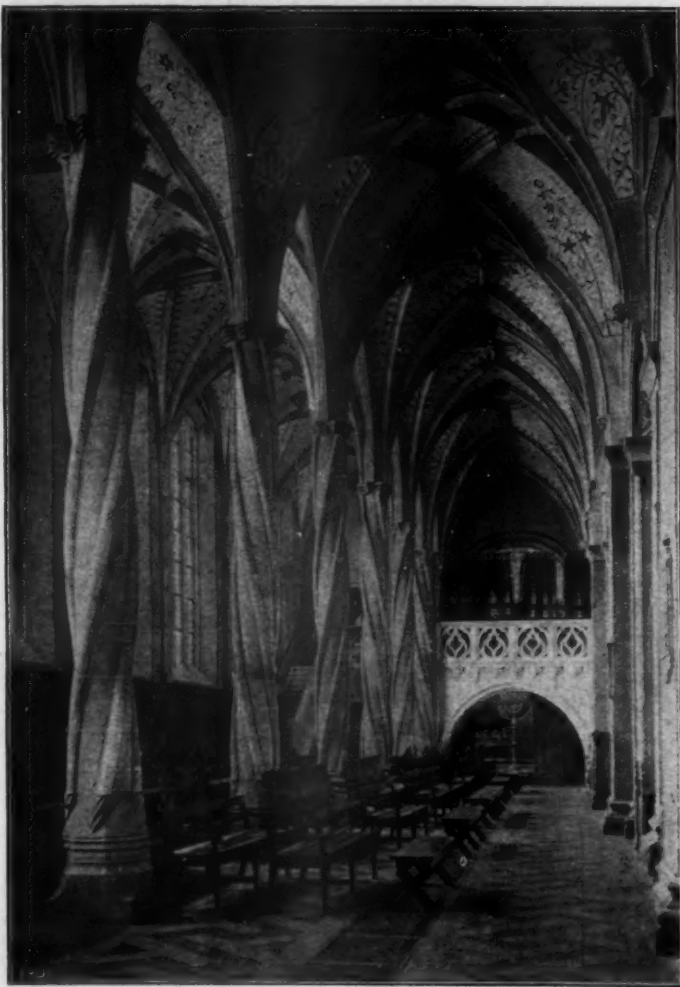
the "Ratcatcher of Hameln," which has been embodied by Browning in his ode, "The Pied Piper of Hamlyn." He will also find a handsome Münster dedicated to St. Boniface in the eleventh century, but mainly rebuilt in the fourteenth. The Choir is raised by several steps above the body of the Church, and the Lady Chapel in the rear twelve steps higher still. Walls and roof of Choir and Transepts coloured, vaulting quadripartite and ribbed. Small circular and wheel windows in the North Transept and North Aisle; the body of the Church consists

of two bays of pointed arches with rectangular pillars.

The other town, Hildesheim, affords many examples of that Romanesque work of Northern Germany which we wish chiefly to examine. Let us first enquire then, What is the general type of the North German Romanesque Church? Now, if we exclude from our definition, on the one hand, those buildings of the eleventh century, which are almost painfully plain, and have been so altered and restored

(e.g., the Cathedral of Hildesheim) as to lose almost entirely their original features, and on the other hand those later buildings of the early thirteenth century, which are called either later Romanesque or round-arched Gothic, we get for the typical Romanesque Church (roughly of the twelfth century) some such building as this: There is the massive West End as described above; a Nave with low Aisles; at the east end a Transept, and beyond that an eastern apse with

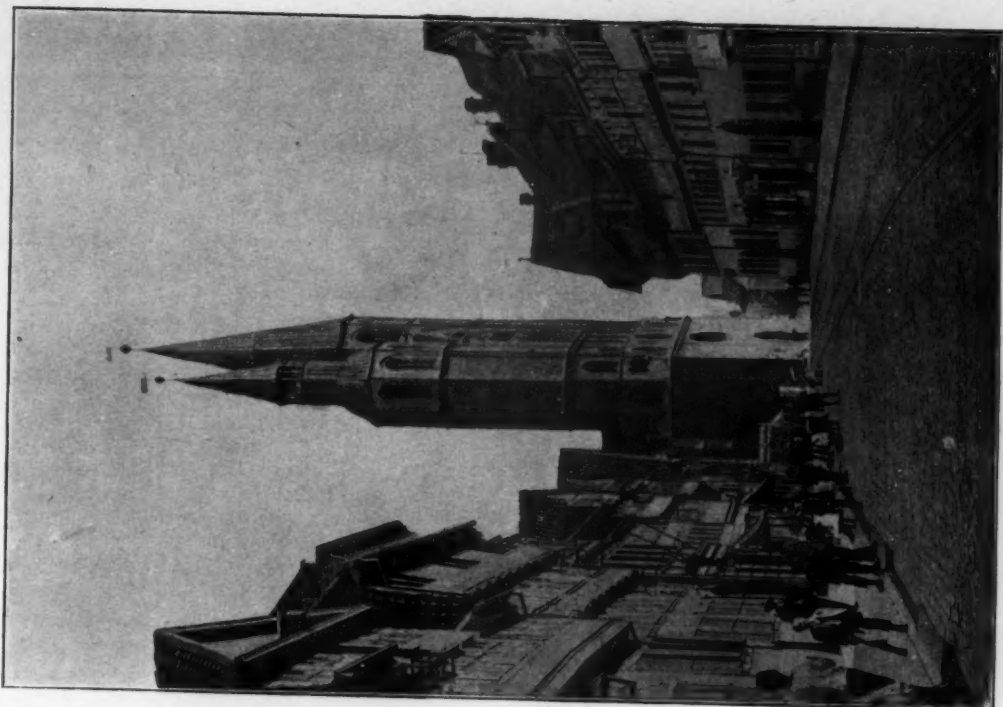
not much Choir, if any. Where there is a small Choir, as in the Liebfrauenkirche at Halberstadt, it generally has narrow Aisles with small apsidal termination; but if there is no Choir, then generally a small Apse is attached to the east side of each arm of the Transept, as in the Neuwerk-kirche at Goslar, and the Abbey Church at Quedlinburg. From this set type there will be of course many slight variations; the Church at Halberstadt, e.g., has Towers near the Transept, and there are two fine Churches of the style in Hildesheim, St. Godehard's and St. Michael's, which admit of



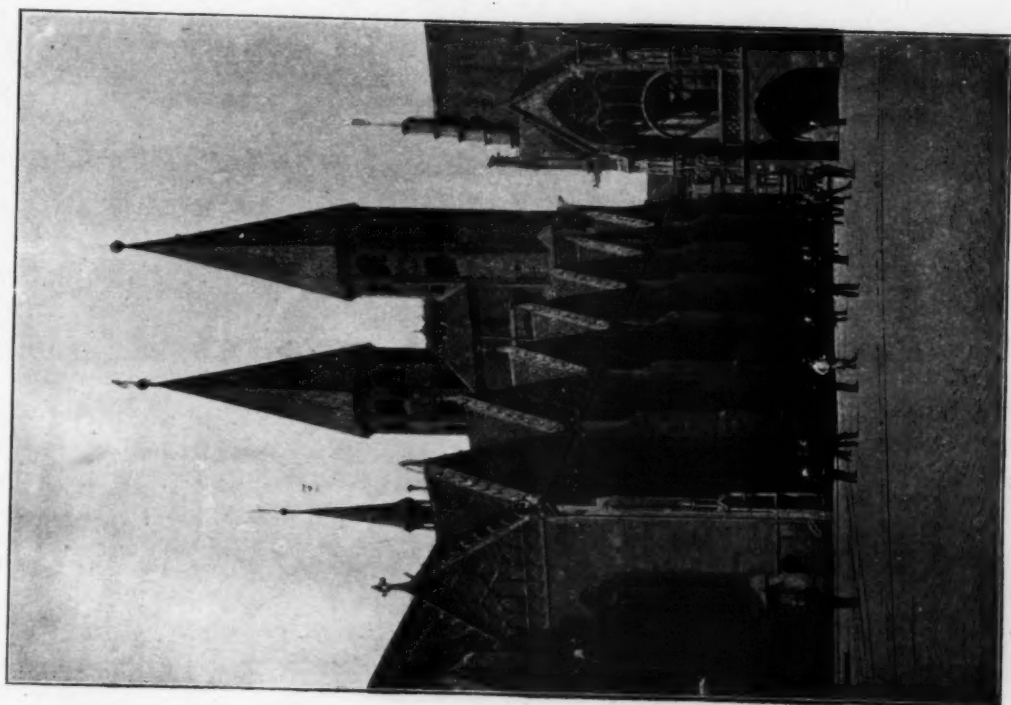
NORTH AISLE OF THE CATHEDRAL, BRUNSWICK.

still further modifications. Both have an Ambulatory round the Choir, shewn externally in the illustrations, and an Apse at the west end. St. Godehard's has an octagonal Tower over the intersection of the Nave and Transept, and three niches or Apsidal Chapels opening out from the Ambulatory. This Church having many points of similarity to the Cathedral of Worms on the Rhine, far surpasses it in the openness of its situation. St. Michael's has three Towers at the west end; there are some

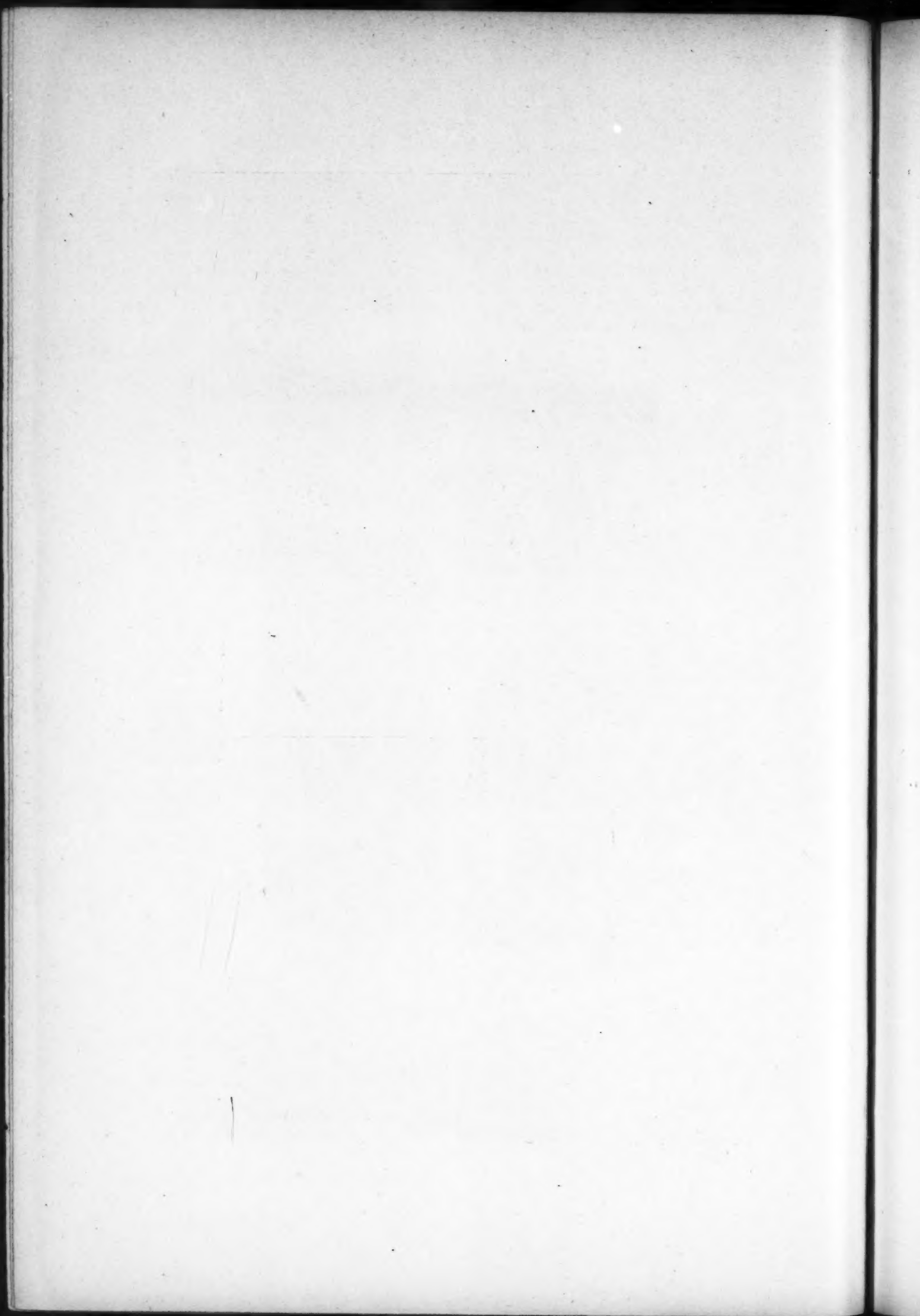




EXTERIOR OF ST. CATHERINE'S, BRUNSWICK.



EXTERIOR OF ST. MARTIN'S, BRUNSWICK.



## Some Churches in Southern Hanover, etc.

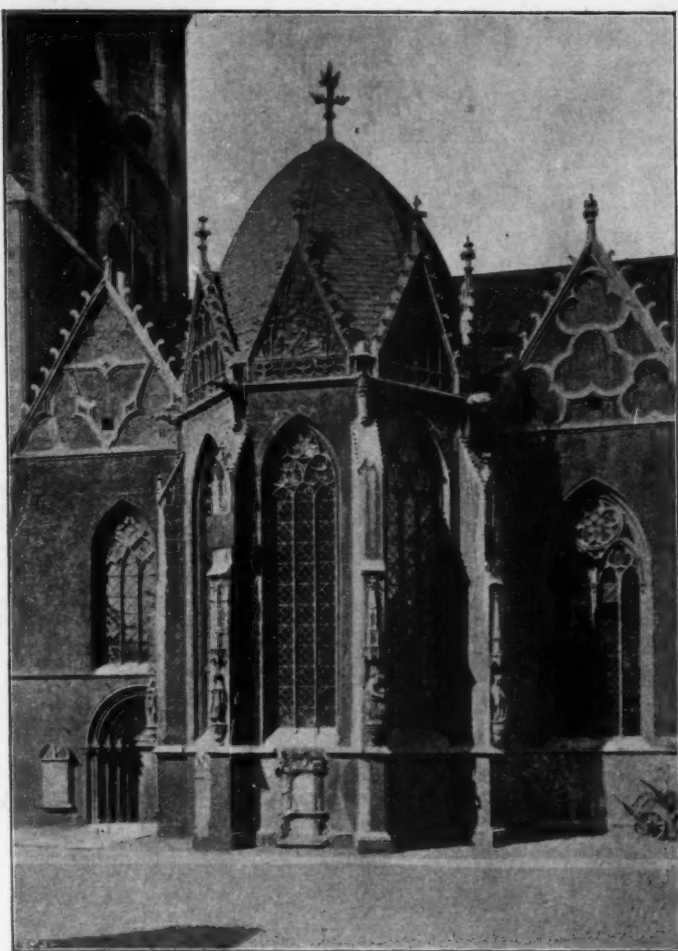
modern Gothic accretions, viz., South Aisle and north arm of the Transept, but the round-arched Romanesque windows are seen throughout the body of the Church. There are many interesting features in the interior. The Eastern Apse is considerably raised (as at Mainz-on-the-Rhine); at the north-west angle of the Choir is a well-preserved Gospel-ambo in stone, and on the opposite side a Pulpit, both being of old Romanesque work. Rectangular pillars divide the Nave Arcade into three parts, each of which is,

in turn, subdivided into three arches by two columns. This arrangement of the Nave is of frequent occurrence in the Romanesque Churches of the district. A simpler form is an unbroken row of pillars supporting low, round arches, as in the Liebfrauenkirche of Halberstadt, these pillars having their corners either cut off obliquely or hollowed for the reception of shafts. The Basilican row of columns does not occur. Above the string-course, which tops the arcade in the Nave of St. Michael's, is a large, plain wall-surface in place of Triforium, and above that the

small, round, arched windows for clerestory, one to each arch of the arcade. The roof is flat, being, with the pillars and wall-surface, the original work of the early eleventh century. This Basilican type of roof seems to have been retained well into the eleventh century, vaulting being introduced shortly before the twelfth. The vaulting of the Transept in this Church is rough. In the Nave the capitals of the columns (some of which are modern restorations)

are in many cases richly sculptured; in the Transept, on the other hand, they are of that special plain type (of Egyptian origin) which admits an extra piece of masonry between the abacus proper and the bell of the capital. A third variety of capital employed in these Churches is the plain cubic capital, the four sides of which, by ending each in a semi-circular form, effect a transition from the square abacus to the round shaft. This occurs nearly throughout the Church of St. Godehard just mentioned, being generally smooth, but

occasionally with sculptured ornament. Hildensheim contains beautiful secular buildings, which we will leave for the present, and pass next, naturally, to the town of Brunswick, in the neighbourhood of which, at a distance of three miles, we shall find a good example of transition from Romanesque to Pointed Gothic (*i.e.*, French Gothic as distinguished from German Gothic exemplified in the Hall-Churches). This is the Abbey Church of Riddagshausen. The West Front has short shafts with square abaci and coupling bands in the first Pointed style; the portal has a



CHAPEL OF ST. ANNE, SOUTH-WEST CORNER,  
ST. MARTIN'S CHURCH, BRUNSWICK.

double doorway, each half of which is surmounted by a septifoil. The Nave in the interior is divided by pillars into four large bays, each of which is subdivided into two by columns; the arches are pointed; and each pillar has two attached shafts, one on the east and one on the west side; the same arrangement obtains in the Choir. Further, on the inner side of the Nave, facing north and south, triple shafts are attached to alternate pillars,

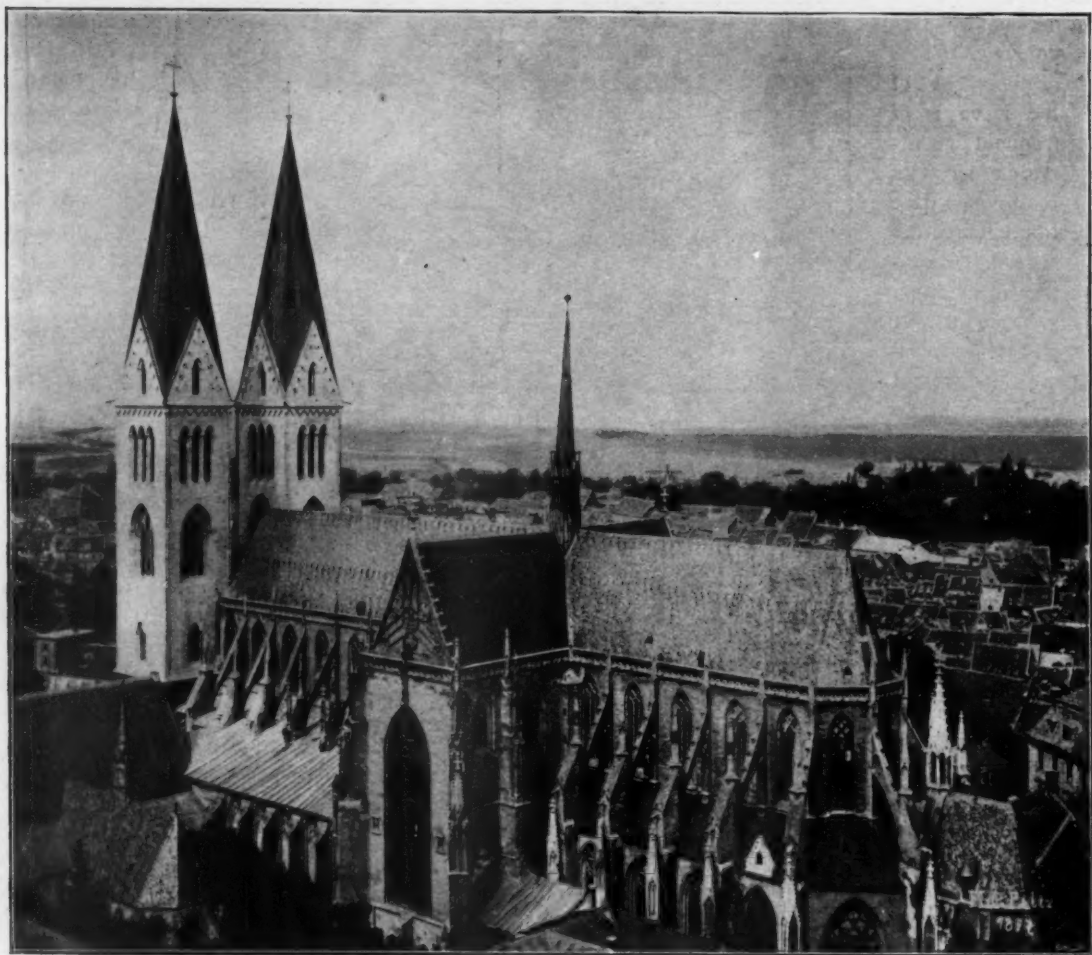


## Architecture.

and run up to the spring of the vaulting, which is quadripartite, ribbed and coloured. Lancet-shaped windows in the Transept and at the east end of the Choir. The Choir has narrow Aisles with stilted arches and small Chapels, following the French *chevet* plan, but terminating rectangularly.

This later development of the Romanesque style, being the transition between the pure Romanesque and the Pointed Gothic, is comprised, roughly, in the period 1175 to 1250 A.D., the following being some

a mixture of Romanesque work and fully-developed Gothic. Of the Romanesque Cathedral, commenced by Henry the Lion in 1172, the Central Nave retains the pillars with small shafts let in at the angles, the round arches, the large wall surface, and clerestory windows; also a very pretty Romanesque canopy and altar, and a Romanesque vault beneath. The double Aisles, however, are of Gothic date; the two on the south of early fourteenth century, and those on the north of later fifteenth. The columns sepa-



THE CATHEDRAL HALBERSTADT.

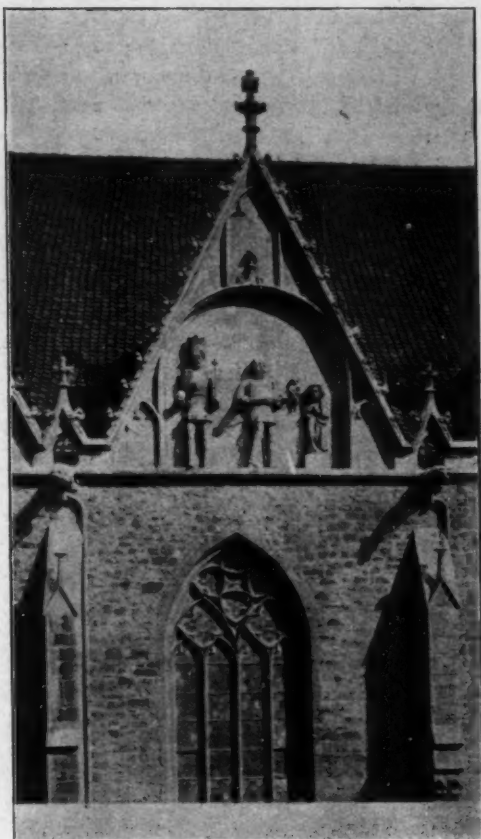
of its characteristics. The Trefoil Arch is much used in cloisters, galleries and portals. The Pointed Arch came to be used in the arcade of the Nave, and afterwards in the vaulting, although the Circular Arch was long preserved in windows and portals. The introduction of the Pointed Arch into the vaulting caused greater variety in the ground plan, because it was no longer necessary for each section of the vaulting to be over a square compartment.

The Cathedral of St. Blasias, of Brunswick, shews

rating the two northern Aisles are remarkable for their spiral shafts.

The Church of St. Martin, in Brunswick, originally a Romanesque Basilica, has been to a great extent reconstructed in various Gothic periods. The general view shews the Romanesque West Front with Towers and the thirteenth century work of the north side. The pretty Chapel of St. Anne in the south-west corner is of early fifteenth century Gothic. The Church of St. Catherine, again, is one of those

## Some Churches in Southern Hanover, etc.



GABLE FROM SOUTH AISLE,  
ST. ANDREW'S, BRUNSWICK.

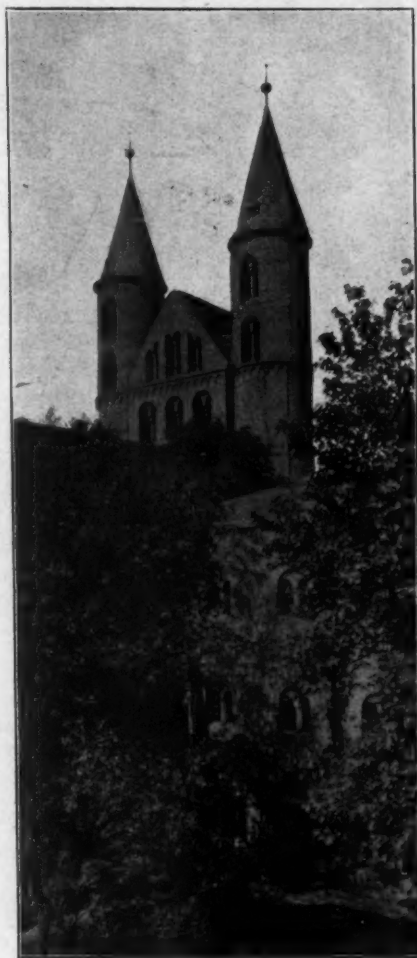
which, being originally Romanesque, has been much rebuilt in the Gothic style. Its Nave has the pillars, shafts, round arches and capitals of the Romanesque period, but the east end of very Pointed Gothic. In the distant view of the West Front (seen down the Wendenstrasse, full of old timber houses) is the solid Romanesque lower storey, and octagonal towers and spires of later date. The Church of St. Andrew, none of which rose above the ground earlier than 1200, has curious sculptures of 1419 A.D. in the gable of the South Aisle. Baedeker says "they represent the Annunciation and the Magi, the Flight into Egypt, and Christ on a Throne, on the steps of which cripples of every description are standing."

Some thirty miles south of Brunswick lies the ancient town of Goslar, at the north of the Harz, possessing the Neuwerk Kirche, already alluded to as one of the typical Romanesque Churches. The town was at one time rich in Romanesque ecclesiastical buildings. On a hill by the station is the ground-plan of an old Church, shewing three eastern Apses and a circular body like that of the Temple Church in London, Aisles to the Choir and a small Transept. Also in the neighbourhood of the famous

Kaiserhaus is preserved the West Portal of the old Romanesque Cathedral.

On the east side of the Harz district lies Quedlinburg, of great interest for its Abbey-Church and Castle. The Church is one of the four most typical Churches of the district, ranking with the Liebfrauenkirche at Halberstadt and at Magdeburg, and the Neuwerk Kirche at Goslar. It has the Apses attached to the Transepts; in the interior, triple arches with columns between pillars; only six clerestory windows altogether, and a small frieze beneath them and above the plain wall space; flat roof and narrow Aisles, with very small lights.

North of Quedlinburg lies Halberstadt, in Lower Saxony. We have already alluded to its Liebfrauenkirche, which stands at one end of the beautiful tree-planted Dom-Platz. At the opposite end, facing the Romanesque Church, stands the Gothic Cathedral, one of the rare examples of almost complete Pointed Gothic in these parts. The style is mostly Middle Pointed, fourteenth century; the west part of



WESTERN TOWERS AT MAGDEBURG.



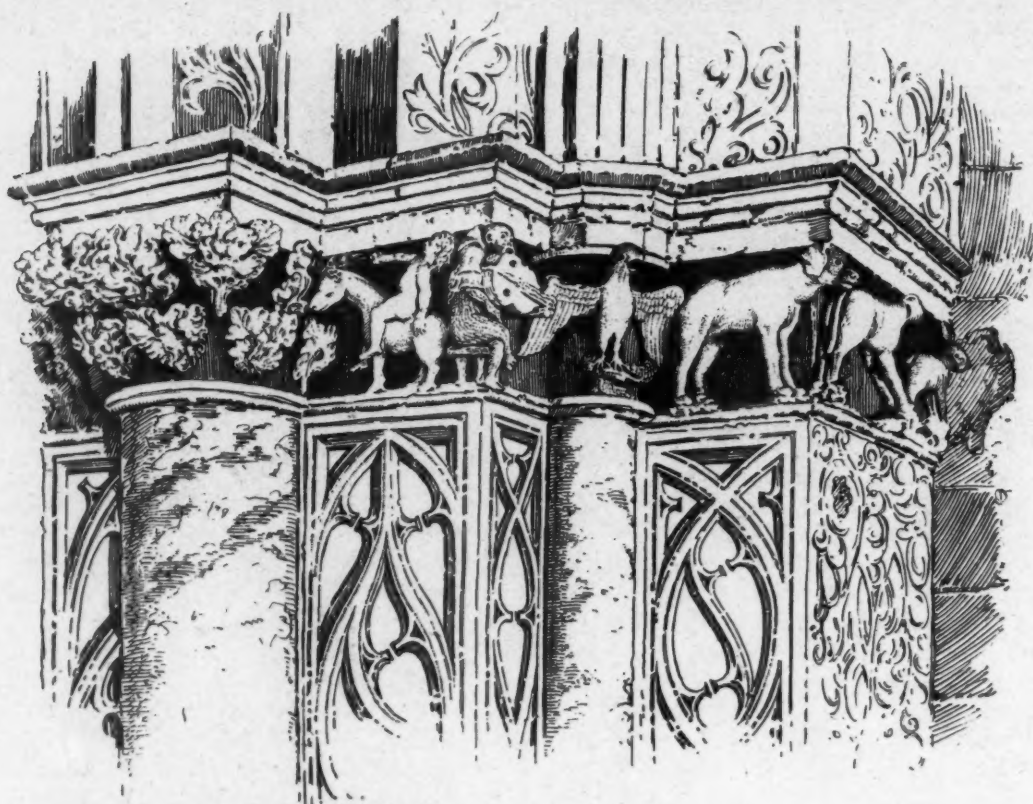
## Architecture.

the Nave of the thirteenth century, whilst the Towers and façade still retain traces of the Romanesque work of the older Church, destroyed by fire. In the interior are tall arches and large clerestory windows, but no Triforium. The Choir retains the surrounding Aisle, but has only one Chapel. The Church contains the finest organ in Germany. "The whole building is one of the most beautiful specimens of distinct, moderate, and yet elegant German Gothic."

About thirty miles to the north-east of Halberstadt is Magdeburg, on the Elbe, which supplies one of the earliest examples in Germany of a Cathedral in the Pointed Gothic style, forming (as regards this

lights, surmounted by three small circular holes of plate tracery, such as may be seen in the Triforium of the Nave of Peterborough Cathedral. The Choir, Transept and eastern part of the Nave are all of the thirteenth century. There is an Ambulatory, with large, richly-sculptured Romanesque capitals, slightly pointed arches and unribbed roof. A remarkable feature of the Church is the space under the Tower at the west end, screened off from the Nave. This is a fine square of Romanesque character, and contains capitals on which the sculpture is unusually large and in the deepest relief.

We have already alluded to the Liebfrauenkirche



CAPITAL FROM WEST TOWER OF MAGDEBURG CATHEDRAL.

district) a pair with the Cathedral of Halberstadt. The Church was built upon the site of an old Benedictine Church and Abbey, some traces of which remain, possibly, in the Cloisters, which are half Romanesque and half Gothic. While the main part of the Nave is of fully developed Gothic (fourteenth century), there are, in the Transept, west end of Nave and Choir, features having a resemblance to those in the transition Church at Riddagshausen. The Nave consists of five bays of very wide arches, slightly pointed, separated by piers with attached columns, having sculptured capitals; to each arch of the Arcade are two large clerestory windows of three

at Magdeburg. The illustration of the exterior here given shews the top part of the west façade, with round turrets and spirelets. The interior has the piers and round arches (larger than those hitherto noticed) of the early Romanesque Church; but later work of the early thirteenth century has been superimposed, the old round-arched work being overlaid by Pointed Gothic. A parallel instance of overlaying, amounting almost to a conversion, is to be found in the Nave of Winchester Cathedral.

In the course of the previous pages frequent attention has been called to the alteration of Churches, originally Romanesque, into Gothic build-



## Some Churches in Southern Hanover, etc.

ings, and mention has been made of a North German Gothic style, as distinguished from the French type of Gothic exemplified in such buildings as the Cathedral of Cologne. It may be well to say a few words of explanation in connection with the special variety of Gothic Church, known to North Germany under the title of *Hallenkirche* or *Hall-Churches*. These, of red brick material, are very common along the shores of the Baltic, and also in the district under discussion; and most of the Gothic work, which takes the place of or supplements the earlier Romanesque, partakes of the same character, notable exceptions being the Cathedrals of Magdeburg and of Halberstadt, and the Abbey Church of Riddagshausen, where the gradual development from a Late Romanesque to a Pointed Gothic style is clearly indicated.

But the alterations to the peculiar North German Gothic passed along different lines: The motive seemed to be space for the congregation. Consequently we find that alteration into *Hall-Churches* was made in this direction, the chief feature being the raising of the Aisles to the same height as the central Nave, and enclosing all under one roof. This has occurred in all of the three Churches of Brunswick noted above, St. Catherine, St. Martin and St. Andrew; and in many a small Church throughout the district the same feature may be noticed. Another feature was the omission of the Transept and sometimes of the Ambulatory and Chapel round the Choir, so that the Church began, more and more, to assume the appearance of a handsome hall. The material along the Baltic is mainly of red brick. The raising of the Aisles to the same height as the Nave necessitated larger windows in the outer wall. Perhaps the Parish Church of Hull, if we removed the Transept, would approximate to the appearance of the *Hall-Churches*. Another feature of the German Gothic style is the use of the Attic base, or of some modification of the same; it is generally resting upon a quadrangular plinth, and, after the twelfth century, has some embellishment at the corners to



CAPITAL FROM WESTERN TOWER OF MAGDEBURG CATHEDRAL.

smooth the otherwise abrupt passage from the lower forms to the plinth. This latter detail occurs frequently in the Cathedral of Magdeburg.

And now, what may we gather to have been the special distinction of this Saxon school of Romanesque and Early Gothic? May we not say for the Romanesque—a masculine independence and simplicity of idea, a definiteness and a genuineness in practical work? While it set the type of the Romanesque Church as the next development after the Italian Basilican form, it at the same time took the lead, later on, in incorporating those more elastic structural elements which produced a type of Gothic, beautiful but contained, ornate but not exuberant. And if it did this, we must add to the above qualities that of enthusiasm—an enthusiasm for culture and art, originated and inspired by the powerful rule of the Saxon emperors, who, residing frequently in this part of their empire, building palaces (such as that of Henry III. at Goslar), and sharing in the founding and maintaining of Churches, fostered a national spirit in the direction of Architectural Art, which thus received an impetus which carried it beyond their time. It was well that it was so—well that the Ottos and the Henrys had comparative leisure to give attention to such peaceful progress.

## Architecture.

### THE NORTH PORCH OF WELLS CATHEDRAL

MEASURED DRAWINGS BY C. DIXON,  
ROCHESTER.

WE were not able last month to publish the series of measured drawings of the fine North Porch of Wells, and the writer of the article on the Cathedral devoted very little consideration to what is, unquestionably, a finely designed piece of work.

When one considers the lack of dignity about the western doorways, which are squeezed almost out of recognition under the superabundant mass of sculptured work above them, the North Porch, erected contemporaneously with the Nave and Nave Aisles, forms one of the most interesting features of Wells. The crossing of the label mouldings to the arches in the second tier of arcading, though not peculiar to this work, is most unusual, and the sculpture is finely executed. The complete set of drawings will themselves give the details of the Porch.

A worthy correspondent points out that although Wells has enjoyed unusual peace, it was once desecrated by the followers of Monmouth. Canon Church speaks of this in his little book, which—by the way—is magnificently illustrated by Mr. Railton. The desecration took place about twenty years after the restoration of the Church. "A record," says the Canon, "is preserved of the Chapter Act of July 1st, 1685, while this storm was sweeping over the Church and town. Chancellor Holt held the Quarterly Chapter Meeting alone

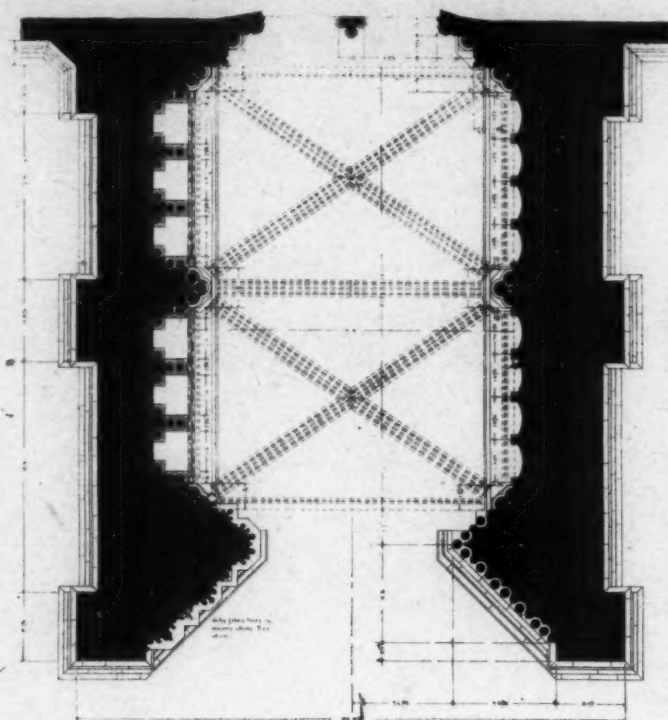
with the notary in the Chapter-house. He sorrowfully protested against the desecration of the Church by 'the rebellious fanatics who that very morning were in the act of destroying the furniture, breaking up the organ, and had made the house of God the stabling for their horses.' Then he adjourned the Chapter and all affairs until that day four weeks, between the hours of 9 and 12 a.m., hoping that within that time 'this tyranny will be overpast.' Nor was that hope disappointed. The next words in the book of Chapter Acts record that within six

days the rout at Weston Zoyland, in Sedgemoor, had put an end to the rebellion, and the minutes of proceedings close with an outburst of thankfulness: 'Deus, Deus nobis, haec otia fecit.'

A local correspondent suggests that some reference should have been made to the remarkable clock in the North Transept, erected by Peter Lightfoot, a monk of Glastonbury, in the middle half of the fourteenth century, somewhat earlier than a similar clock at Exeter. The face shews the hours of the day, the

age of the moon, and the position of the planets. Above the dial plate is a platform, on which are four mounted figures, which in olden times started into action with the striking of the hours by the clock itself.

The mechanism, which is entirely modern, is still capable of performing this mechanical feat, but it is only exhibited for the gratification of special visitors. The quarters are struck from the inside of the Transept by a sitting figure who kicks the bells with his heel. Students will remember the fine Glastonbury clock in South Kensington Museum.

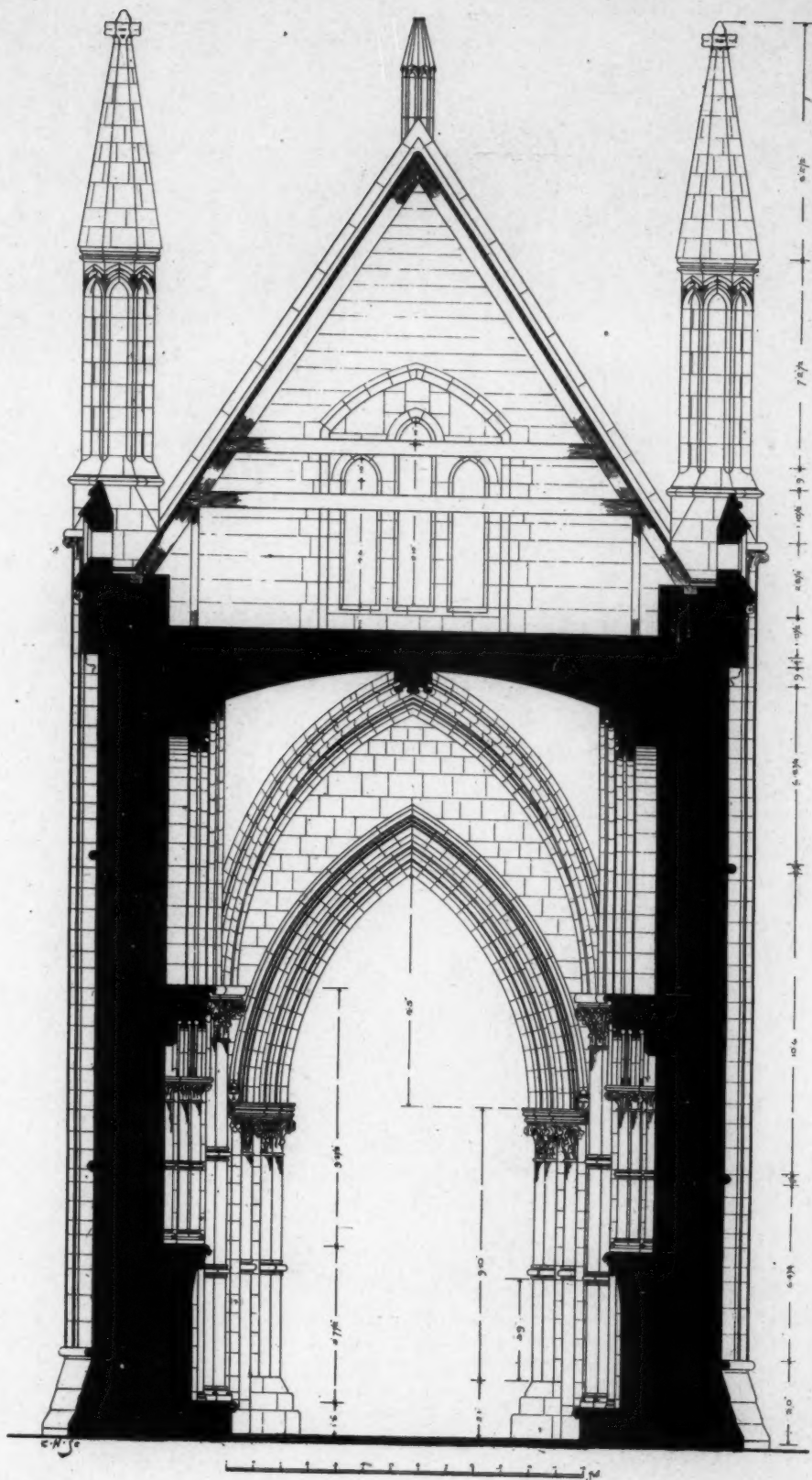


HALF PLAN AT THE LEVEL  
OF THE UPPER ARCADING

HALF PLAN AT THE LEVEL  
OF THE LOWER ARCADING

THE PLAN.

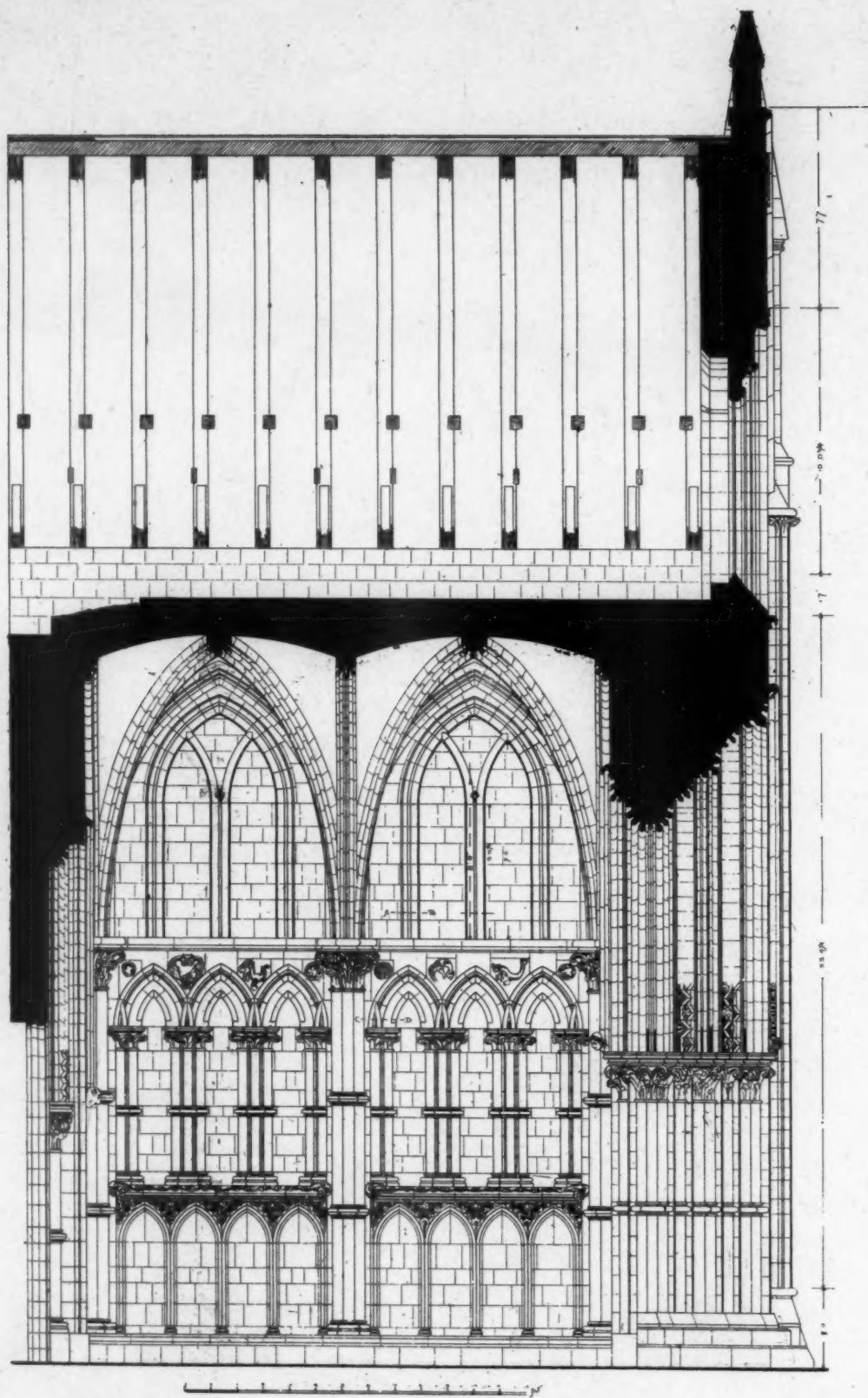
# North Porch of Wells Cathedral.



SECTION.

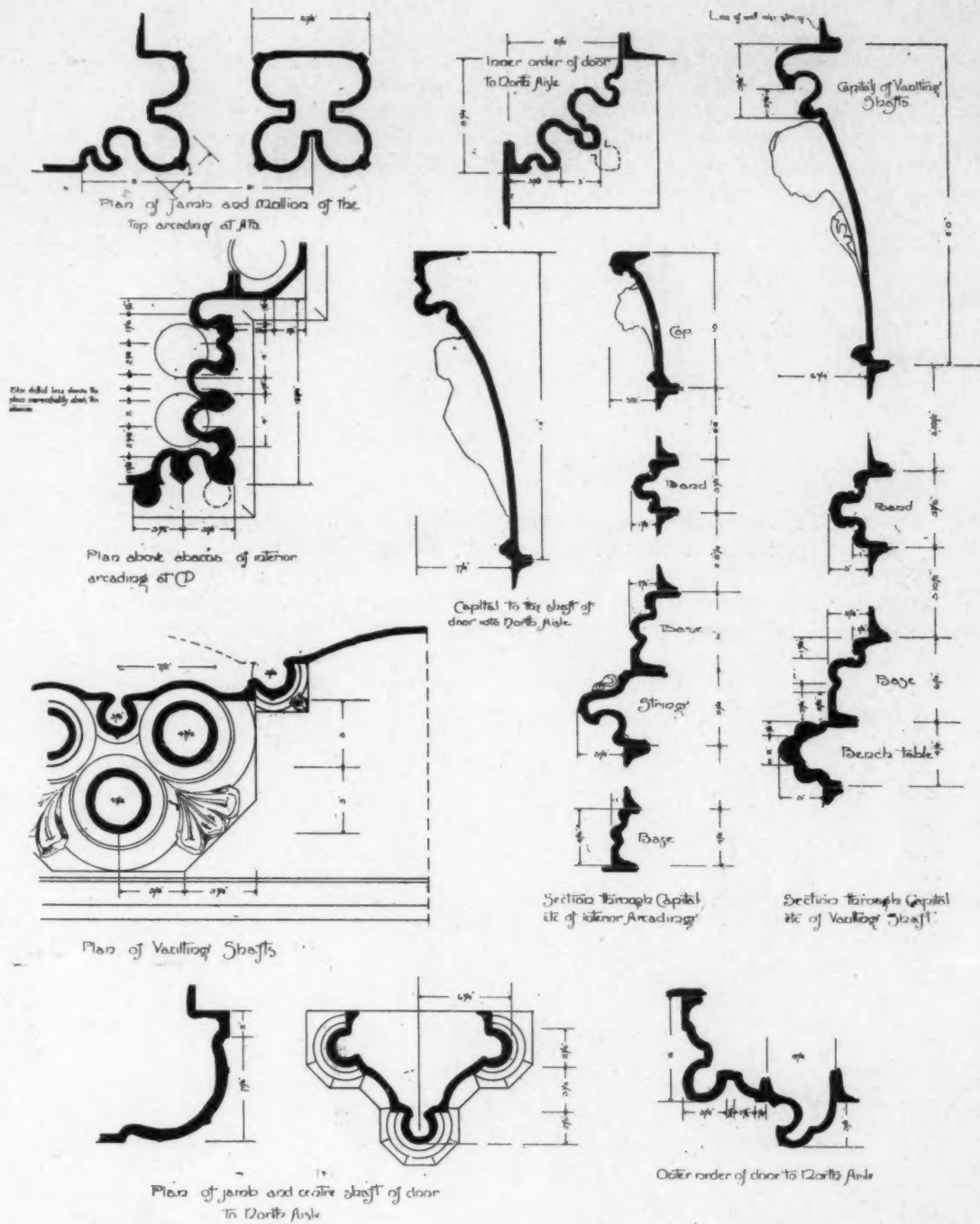


Architecture.



LONGITUDINAL SECTION.

North Porch of Wells Cathedral.



#### DETAILS OF SOME OF THE MOULDINGS.

## Architecture.

### PHOTOGRAPHY FOR ARCHITECTS BY G E BROWN

PHOTOGRAPHY is at its best when representing Architecture. Here the characteristic feature of a photograph—wealth of detail—is utilised to the fullest extent, whilst its accuracy of delineation places it far before any other form of record. To the architect, craftsman, surveyor or worker in the allied professions, the camera cannot fail to be of the greatest service. Any feature in domestic or ecclesiastical Architecture which attracts notice can be photographed with such ease and rapidity, compared with any sketching, however rough, as to make the camera invaluable for recording purposes. Then, again, the production of photographs for legal purposes, such as in cases of party walls, dangerous structures, rights of owners in light and air, may often prove of the utmost value in supporting or defending a claim; and if the architect or surveyor himself handles the camera, the portrayal of the features essential to the case is much more probable than if the work be handed over to a professional photographer. Then, to the pure student of Architecture, photography is indeed the handmaid as she is to the student of no other art or science, with the possible exception of astronomy. As Ruskin has well insisted, a photograph of a landscape may be amusing or interesting, but one of early Architecture is a precious historical document. Now, although photography has been made so absurdly easy in these latter days, insomuch that all sorts and conditions of men practise it with more or less success, yet the subjects which the architectural photographer is likely to meet with are of a kind beyond the skill of the snapshotter, who presses the button and leaves somebody else to do the rest. Architectural work does most certainly present certain characteristic difficulties, and in the present article the writer hopes to state these difficulties, and to point out how they can be overcome. It is assumed that the reader has an acquaintance with the elements of practical photography. If such knowledge does not exist, the perusal of one of the many good handbooks of the art—e.g. "Elementary Photography," by John A. Hodges, published by Hazell, Watson, Viney and Co., will speedily put the reader in the position to appreciate what follows. The choice of camera and lens for architectural work is a matter of some importance, some instruments being much more suitable than others. Generally speaking, it is an advantage to use a large camera, say, whole plate or 12 by 10, but in these days of easy enlarging the larger camera may well be dispensed with. Cameras rack out either forwards

(the lens moving) or backwards (the plate moving). Of these two patterns the former is much the better. Its advantage is felt when a wide angle lens is being used. With a back-racking camera the length of baseboard which projects from the rear of the camera is very much in the way. A square bellows pattern is best, and one giving plenty of rise and fall of the lens as well as cross motion. A 12 by 10 camera ought to allow a rise and fall of at least four inches each way. A swing back for bringing the plate vertical is—in the absence of unusual rise of front—an absolute necessity. Without it, parallel vertical lines in the subject will appear to converge. It is made in two forms. In one—the better—the back carrying the plates is so attached to a second frame that it can move about its centre, one half the plate approaching the lens and the other receding from it. In the other form the back carrying the plate and focus screen is hinged to the camera baseboard, and when swung its movement is all in one direction towards or away from the plate, but with the great disadvantage that the upper half of the plate is displaced more than twice as much as the middle. The superiority of the first form will appear later when focussing is treated. Some cameras have a swing front, but if a rising front and swing back are available this movement is of little use. Another very necessary adjustment is that whereby the back of the camera can be pushed close up to the lens, so that lenses of the shortest focus can be used, often a necessity in confined quarters. For ensuring that the camera is level and that the back has been swung into the vertical spirit levels should be fixed. These should be screwed on or secured into the woodwork of the back, one on the side and the other under the ground glass frame. In small cameras both may be screwed to the top of the back, but in large cameras this position makes their examination difficult. To check the levelling, rule the ground glass with parallel vertical and horizontal lines about one inch apart. Although many substitutes for ground glass have been suggested, it still remains the best all-round material for the focussing screen. In very dark places it is often impossible to see the image sufficiently distinctly to be able to focus. Some portion of the screen should be rendered transparent. The best way to do this is to cement one or two small circular microscopic cover glasses to the ground side of the screen with a drop of Canada balsam. The image can then be examined in these portions with a magnifying lens mounted in a tube, proper forms of which can be purchased for about two shillings. The tripod should be large and steady. A single joint in the leg is sufficient. A sliding joint is not a very great advan-



## Photography for Architects.

tage. It is very much better to have instead a ball and socket head. This latter attachment permits a tripod being placed in the most staple position, irrespective of the camera being level, and then, by moving the camera on the ball-head, the proper position can be obtained. Marion's, of Soho Square, supply a ball and socket attachment for tripods, or an excellent substitute is to be found in the turn-table tripod head supplied by several makers (e.g., Sharp & Hitchmough, Liverpool; and Butcher & Son, Blackheath). This is secured to the baseboard of the camera, and enables the latter to be tilted in any direction and clamped more rigidly than is possible with a ball and socket-head. The points of the tripod should be fitted with indiarubber or cork caps to prevent the legs sliding on stone floors. The ordinary hard rubber balls, about 1 inch in diameter, answer well for this purpose, as the duplex point (made by Butcher & Son) is very handy, being instantly convertible from rubber cap to steel point, and *vice versa*. For photographing ceilings and floors—subjects where it is necessary to point the camera vertically upwards or downwards—a very portable elevating table is made by the same firm. It is attached by a screw to the tripod head and, by a very simple adjustment, the camera can be pointed upwards or downwards as desired. Much of the beauties found in floors and ceilings cannot be photographed without an appliance of this sort.

Coming now to the choice of lenses, let it be said at once that single lenses, unless of very long focus, are not suitable for architectural work in consequence of the distortion which they give to straight lines near the edges of the plate. Some or other of the various forms of rectilinear must be used. With regard to the length of focus to be selected for a lens for any given plate, there is a good deal to be said in favour of using a lens of as long a focus as possible under the circumstances, on the ground of better perspective being obtained. Yet the fact remains that the majority of architectural photographs are taken with a short focus lens. In close quarters such a lens is absolutely necessary. A length of 5 inches for whole plate, or 7 inches for 12 by 10, is suitable. For work where a longer focus can be used ordinary rectilinears, of about 9 inches for whole plate and 12 inches for 12 by 10, may be selected. The newer lenses—made from Java glass—are a great help in architectural work. Not only will pictures taken by them bear subsequent enlargement much better, but they have the further obvious advantages of giving an exceedingly uniform field of illumination, the illumination in the corners of the plate being indistinguishable from that at the centre, and, when slightly stopped down, of covering a very much larger plate, a property which allows free use

to be made of the rising and falling front, without any fear of definition falling off at the corners of the plate.\* The "Anastigmats" of Zeiss, Goerz, Wray's "Platystigmat," Voightlander's "Collinear," and Dallmeyer's "Stigmatic" are all of the highest excellence.

The  $9\frac{1}{4}$  inch "Stigmatic" which covers whole plate at F6, covers 15 by 12 at F16. Wray's "Platystigmat," again, covers half plate at F8, whole plate at F16, and 10 by 8 at F32. Whatever lenses are selected, the purchaser should make a practical trial of them. A few experiments will soon shew what rise and fall of camera front may be given, or what alteration of focus (if any) takes place when the lens is stopped down. A few plates expended in this way will save much subsequent disappointment.

The choice of a plate is important, especially for interior subjects. For exteriors use a slow plate, such as the many "ordinary" brands. For interior work, unless exposure is to be unduly prolonged, it is almost necessary to use a more rapid plate. Avoid those of extreme rapidity, and select a brand of speed about the same as Ilford "Empress" or or Barnet "Studio." Interior work presents the difficulty of necessitating the reproduction on the same plate of very bright light alongside, and often abutting on, the deepest shadows. This necessitates a plate with a liberal coating of emulsion. Mason's "Academy" or Edwards' (The Grove, Hackney) "Rapid Landscape" may be quoted *inter alia* as reliable brands. Where bright light comes in juxtaposition with dark shadows—as in the case of plain windows in a dark building—it is often found that the lights encroach on the shadows, causing that unpleasant halo in the resulting print, which is known as "halation." The principal cause of this defect is reflection of light from the back of the plate. The best preventive is an effective backing on the glass side of the plates. Such backing is best purchased ready made; preparing it oneself is a messy operation. There are many good backings on the market. Use Forrester's "Effective" (J. R. Gotz, Shaftesbury Avenue), "Avery's" (Lamplough, 166, Strand), or "Vanguard" (Vanguard Manufacturing Co., Maidenhead), all of which are good. Apply either of these to the back of the plate with a bit of rag; the coating dries in a minute or two and can be removed before development with a moist sponge. Most plate makers supply plates ready backed at a slightly higher figure. Backed plates are a necessity for most interior work and a decided advantage for all subjects. Backing not only enables sharper outlines to be obtained, but enables the plate to withstand over-exposure to a much greater extent than an unbacked plate. One brand of

## Architecture.

plates should be mentioned here, since by its use halation is reduced to a minimum, even without the use of a backing. The Sandell plate is coated with two films of emulsion, the lower one fairly slow and the upper of a high degree of rapidity. Light passing through the upper film is absorbed by the lower one, thus preventing halation. These plates are, of course, more expensive and present some points of difference in the treatment they require, but they are unquestionably a most valuable aid to securing first-rate photographs of the most difficult interior subjects. Their development will be alluded to later.

Passing now to the selection of the subject and its lighting, it is, as before stated, a good rule to use the longest focus lens possible. When a short focus lens is used, care should be taken to avoid a too prominent object in the foreground, which has the effect of dwarfing the distance. Endeavour to select the point of view in such a way as to distribute the violence of converging lines evenly over the plate. This can frequently be done by choosing a somewhat elevated position for the camera, so as to get the horizon line high up in the picture. The selection of a high point of view—such as an upstairs window or roof of a house—when photographing tall buildings is not, however, to be commended; it gives an unnatural appearance to the picture. Avoid taking the subject "flat on," except for special purposes. Any building looks better at a slight angle. If the camera, when level, does not include the top of the subject, endeavour to obtain this, if possible, with the rising front. If this adjustment is not sufficient, tilt the whole camera and swing the back into the vertical, stopping down the lens until good definition results all over the plate. It is when doing this that one appreciates the superiority of the central swing back over the "bottom swing" form. With the former, the upper half of the plate moves towards the lens and the lower half away from it. Consequently, if we focus sharply at the centre, we may be certain that on stopping down we shall get the best definition that the lens is capable of. In the case of the latter form of swing, the whole plate moves towards the lens, but the top much more than the lower portion. Hence there is no certain method—except repeated trial—of obtaining the sharpest possible definition all over the plate. For exterior work, and other subjects where there is plenty of light, the difference is not so appreciable; but for interiors, where focussing is often difficult, the first form is greatly to be preferred. A strong light is not a necessity for exterior work; in fact, with liberal exposure and suitable development (*vide* later), good results can be obtained in quite dull weather. For rendering detail in good relief, however, a strong

light at right angles to the line of view is a great help. A meter should be used to assist in securing correct exposure under the constantly varying conditions of light. Wynne's and Watkins's are good. Subjects such as ruins of Abbeys, &c., without roofs are apt to prove deceptive and to be under-exposed. The light should be tested in the darkest portions of the subject by means of the meter, and exposure given in accordance with the result of the test. Almost all interior subjects present great contrast of light and shade; they include very often brightly lighted windows and also detail lying in the deepest shadow. To obtain these two extremes in a printable negative is the problem which the architectural photographer has to face. The three main conditions of success are a liberal exposure, a backed plate, and a careful and weak development. Nothing but experience can guide as to exposure, but a golden rule is—"When in doubt, give double." Plate backing has been already discussed; development will receive treatment later.

When arranging the subject on the focussing screen, it should be borne in mind that the absolute verticality of the plate is just as important as in exterior work. To aid focussing in dark interiors a lighted candle can be moved about in the foreground by a friend, or a large boldly-printed letter on a white card forms a good test object on which to focus. In some cases the quarters in which work has to be done are so close that no room is available behind the camera to enable the operator to examine the image on the ground glass. In such extremities measure the distance of the lens from the principal object with a tape measure, then take the camera outside and place some object at that distance from the lens, focus sharply, replace the camera in its original position and expose. Very often, when working in small places, it is necessary to dispense with the tripod and to place the camera as firmly as possible on some convenient shelf or stand, as may be extemporized from materials at hand. As a general rule interiors should not be attempted in bright sunlight, particularly if they contain much clear glass in the windows. No doubt picturesque effects are often secured with strong lighting, but for topographical purposes and for rendering detail, a diffused light is greatly to be preferred. Very dark interiors may require the brightest light outside, but care should be taken to select a position for the camera so that no direct light occurs in the view. Very often the lighting can be helped by auxiliary artificial illumination, the most convenient form of which is a magnesium flash lamp in which finely powdered metallic magnesium is blown through a spirit flame. To be of practical use the lamp must be a really



## Photography for Architects.

powerful one. By its aid dark corners and shadows can be lighted up and detail, otherwise unobtainable, made to appear in the resulting print; or in cases where a strong front light has to be encountered, one or two good flashes behind the camera will do much to relieve the hardness of the effect. Of course the light gives considerable smoke, and in many places its use would be inadmissible.

Small rooms, domestic interiors, are some of the most difficult indoor subjects. Being usually of limited dimensions, one is tempted to use a wide angle lens in order to include as much of the apartment as possible. The result of doing this is generally to make the room appear much larger than it really is. The lighting of these rooms generally proceeds from not more than two or three windows, and is apt to give hard shadows. Draw the blinds one third of the way down so as to decrease top light and its accompanying heavy shadow. Screens—white sheets on clothes horses, etc.—will help to reflect light on to the shadow side of furniture. A low point of sight (about four feet) gives the most natural effect. Avoid filling up the room with too much furniture. Where windows occur in the picture, the best plan is to block them up during exposure with brown paper or black cloth hung up outside. After the cap has been replaced the blocking is taken down and an additional short exposure given to secure the landscape seen through the window.

The development of architectural negatives requires some experience. Exterior views are easiest, it being remembered that increase in the proportion of pyrogallic acid in the developer produces greater contrast, whilst decrease of pyro, as well as general dilution of the developer, reduces contrast. Hence, if you have a flat subject, or one which you think is over-exposed, use a pyro-soda developer containing, say, four or five grains of pyro per ounce. If, on the other hand, a brilliant or chalky result is anticipated, due to exposure in brilliant sunshine, proceed to reduce the contrast by using only about two grains of pyro per ounce. Interiors are best developed first with a developer fairly weak in all constituents. This brings up detail without allowing any portions of the plate to gain excessive density. It is often advisable to remove the plate at an early stage from the developer, rinse, mop off water with wet chamois leather, and paint the high lights, such as windows, with a five per cent. solution of potassium bromide, applied with a soft camel's hair brush. This retards development, and keeps these parts from choking up. Detail in the shadows can, in a similar manner, be helped on by painting with strong developer. To complete development, a stronger developer may be applied to produce the necessary density and pluck,

but too great density must be avoided. Where the plate is badly over-exposed, and develops quickly and flat, fix as soon as all detail is out, and, after complete washing, intensify with mercuric chloride, followed by ammonia.

The methods to be employed for developing Sandell plates are hardly comparable with those used for single film plates. Either of the following are used—they can be obtained ready prepared:—

### *Metol Developer.*

No. 1.	Metol .. .. .	120 grains.
	Sulphite of Soda .. ..	2 ozs.
	Bromide of Potassium .. ..	75 grains.
	Distilled Water to .. ..	20 ozs.
No. 2.	Carbonate of Soda (cryst.) .. ..	2 ozs.
	Distilled Water to .. ..	20 ozs.

Mix 1 oz. of Nos. (1) and (2) and dilute to 6 ozs. with water.

### *Hydroquinone Metol.*

No. 1.	Hydroquinone .. .. .	200 grains.
	Metol .. .. .	20 grains.
	Sulphite of Soda .. ..	3 ozs.
	Bromide of Potassium .. ..	30 grains.
	Citric Acid .. .. .	30 grains.
	Distilled Water to .. ..	20 ozs.
No. 2.	Carbonate of Soda (cryst.) .. ..	2 ozs.
	Caustic Soda .. .. .	60 grains.
	Distilled Water to .. ..	20 ozs.

Use 1 oz. each of Nos. (1) and (2) and dilute to 8 ozs. with water. Provided that the plate has had ample exposure, development may be continued until the plate is black over and the image lost. After fixation the negative is brought back to a proper density by immersion in a weak (canary coloured) bath of ferricyanide of potassium, to which it is transferred from the fixing bath without rinsing.

*Printing.*—With regard to the selection of a printing process, the colour of the print should, wherever possible, resemble the colour of the original subject, and considering the great variety of printing and toning processes now available, this ought not to be difficult. Platinotype, although it gives a cold black tone, has many claims to justify its adoption. Among these are its absolute permanence and its rapidity and ease of manipulation.

One other point in conclusion. It is absolutely essential that the print should be trimmed square, the sides being parallel with the vertical lines in the picture. Do not use the usual cutting shapes, they are often "un-square." Obtain, instead, one of the recently introduced trimming boards, by means of which absolutely rectangular prints of any desired dimensions can be obtained. What to do with prints when they come from the cutting block will best be discovered by the photographer himself. At least a record should be kept, and copies of all prints pasted into an album, numbered and indexed.



## Architecture.



PANELS FOR BAPTISTERY GATES,  
HOLY TRINITY, ROEHAMPTON.

BY SINGER AND SON.

### MORE MODERN METAL WORK BY W HENRY BROWN

ALTHOUGH the nineteenth century has nearly three years to run ere the dawn of the next, reviewers of Art and Life are already preparing their verdicts on the course of events and the currents of ideas during the present age. So many activities have been evinced, and so much energy has been crowded into the years, that it is difficult to point to any one work in Art and say, "That is essentially of the nineteenth century." The whole aspect of things has been changing, and there have been as many stages in the development to the present excellence as there have

we except occasional outward follies and look into the essential nature of things. Compared with the barrenness which characterised the latter days of the preceding era the outlook for the future is bright indeed.

An exhibition is about to be held in London which will demonstrate the improvement that has taken place in the ornamentation of metal work—not of the mechanical kind usually associated with the Midlands, but in those directions where individualism still has play and the workman feels he is impressing his character on his work. It will shew, too, that wrought-iron has finally entered into a rich inheritance, too long withheld by the older popularity of cast-iron monotony. Judging from some of the specimens we have seen prepared for the display, it will offer a hope that metal will have



PULPIT, ST. PETER'S, STAINES.

BY SINGER AND SON.

been decades. In fact, what is regarded as the "style" of one year may be the abhorrence of the next twelve-month. And yet in the application of Art to industry there has been a consistent advance—if

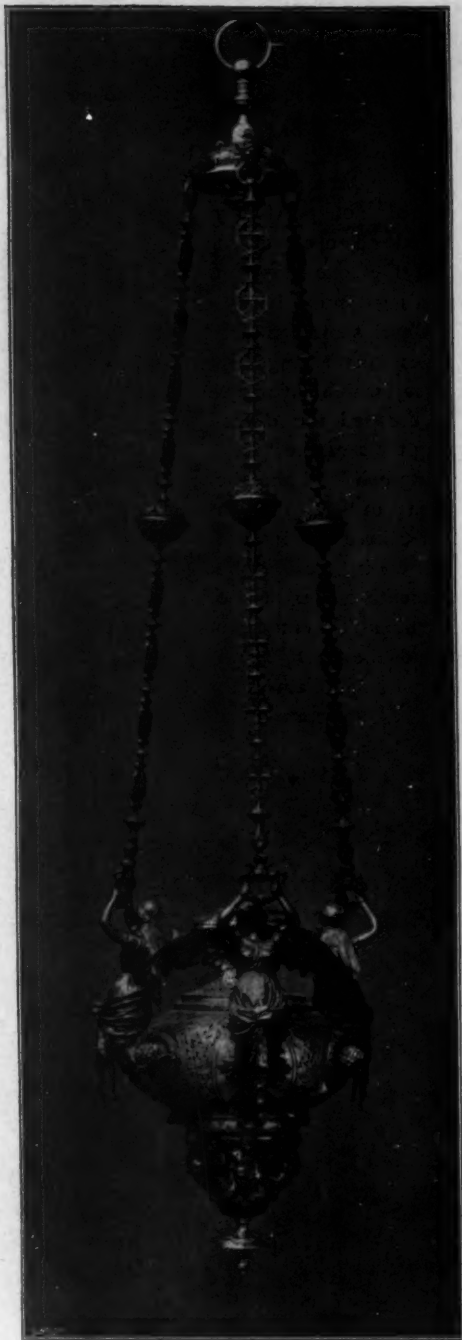
a yet higher place in the interior decoration of both sacred and secular buildings.

Seeing that the great Hyde Park Exhibition which gave such an impetus to the popularisation of artistic

More Modern Metal Work.



PROCESSIONAL CROSS, ALL SAINTS, BY SINGER AND SON.  
WEST DULWICH.



THE BRESCIA LAMP, ATTRIBUTED TO Ghiberti. BY PERRY AND CO.

## Architecture.

ironwork—which, in fact, rendered it possible—took place half a century ago, it seems almost as though we were referring to ancient legends in recalling its usefulness and its influence in developing the artistic side of industry. Before that event the delightful suggestiveness of ornamental wrought iron work had been little appreciated, or, if it was slightly acknowledged, it was but sparingly realised. Art and industry had not previously reacted on each other. With the exception of Tignon's gates for Hampton Court, some good examples of railings in Chelsea, which have happily escaped the devastating tools of the "destroying builder," and the designs of one or two others, there was little in metal work to cause the eighteenth century to be remembered. In the later years of the Georges and those of William IV. great dependence was placed upon convex and concave shapes for effect, a good example of the prevailing style remaining in the candelabrum in the

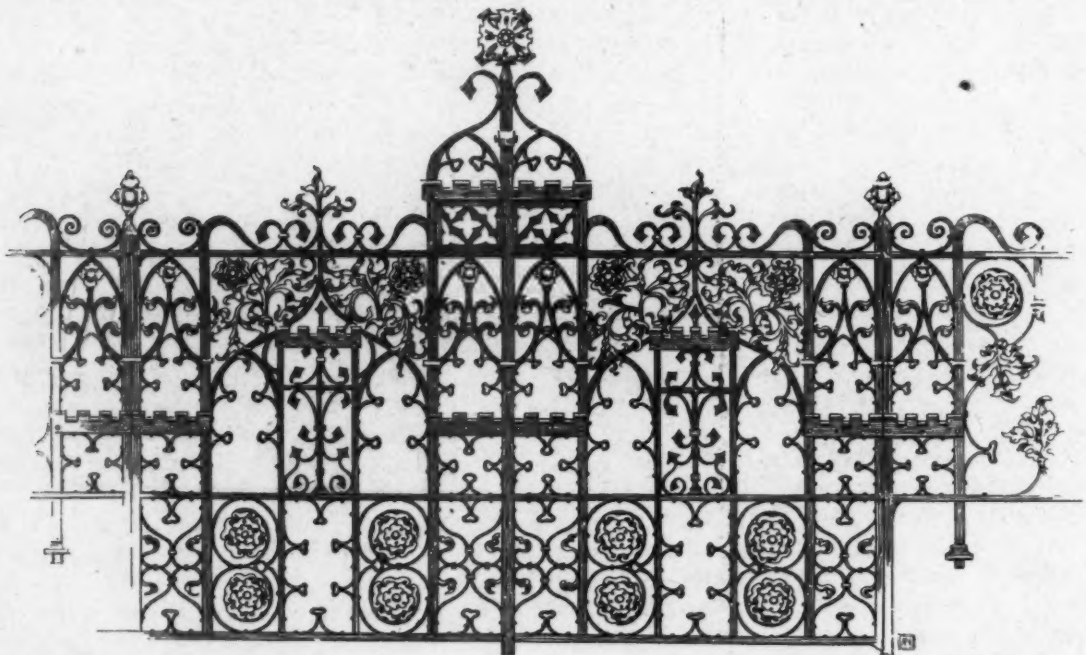
Haberdashers' Hall, London. As the century grew older plainness and strength of line, rather than beauty of ornament, became the distinctive feature until, as the nineteenth century dawned, cast-iron was supreme, and the railings which now surround the statue of Queen Anne, in front of St. Paul's Cathedral, became the sign of taste—its embodiment in metal.

The first half of the present century was a period of decadence for English metal work. It was contemporaneous with the up-raising of commerce as a national hero, and the placing of trade upon the pedestal of the old customs and the old nobility. Vulgar ostentation became a popular craving. Much of the early eighteenth century work had been marked by a conspicuous chasteness, and had been correctly based upon architectural forms, but all such foundations were ignored in the new methods and notions, and naturalism prevailed. Quite unsuitable conceptions were realised in metal. Designs were



PENDANT IN COATS' MEMORIAL  
CHURCH, PAISLEY.

BY JONES AND WILLIS.



WROUGHT IRON GATES, CHRIST CHURCH, BRADFORD.

BY JONES AND WILLIS.



## More Modern Metal Work.

prepared without any regard to the material in which they were executed, with the result that monstrosities in metal were regarded as fashionable favours, and the "shops" of Birmingham were rendered busy in consequence.

This error of designing without considering the material employed is not wholly obsolete. It has always been a forgetfulness of good artists in other departments. Sir Joshua Reynolds did not accurately gauge the essentials which glorified coloured glass when he committed his indiscretions in windows, and even Albert Dürer, admirable as were his conceptions in certain directions, did not appreciate the difficulties of metal work. This fancy was allowed to play with the metal in a most unrestrained fashion, with the result that instead of dignity and homogeneity in his designs—such as we would suggest is indicated in the Chancel Gate of All Saints Church, West Dulwich—his metal work was characterised by a looseness and florid arrogance entirely lacking in sympathy. Many modern architects fail to attain success by their neglect of this rudimentary consideration. In fact it is the greatest danger that has to be encountered, and the commendable desire to get away from plain severity may lead, unless carefully directed, to an ornateness that serves rather as a warning than an example to others. Such an instance may be seen in the famous Gloucester candlestick, now in the Kensington Museum, which has a profusion of ornament and not a single line to act as a foil. Prepared in terra cotta it might have proved effective, in metal it is merely an overwrought strain.

Not only is there a tendency to wrongly treat the material, but some of the greatest evils found in modern design arise from an insufficient study and want of experience in the sizes of the material—whether it be iron or copper. This lack of judgment frequently causes a heaviness in appearance which might easily be avoided if designers would keep by them bars of iron, say about a foot or eighteen inches long, and in sizes varying from one and a half inches to one-eighth inch square, and flat iron from one and a quarter inches by quarter inch to half-inch by one-eighth inch. The comparison of these with the designs in course of preparation is found to be a great help in assisting the designer in his work.

The developments that have been so frequent and so wide reaching in methods of illumination, during the last quarter of a century, have called into being notions and ideas which workers in metal had never imagined. The possibilities of candles, oil and gas, as regards ornamental design, had been ascertained; but the introduction of electricity into private houses, as well as into public buildings, has opened up a

long vista of new effects as yet unappropriated. Save in a few cases no distinctive element has yet been assigned to the ornamental work in connection with the electric light, and adaptations of the old candelabra and hanging lamps have hitherto been made to serve. But seeing that electricity is daily increasing its area of influence, such make-shift schemes of ornamentation will have to be departed from and an entirely new avenue of thought opened up. English designers are, however, beginning to realise this, and, thanks to the artistic instincts of a leading workshop, a great improvement may be anticipated in this direction during the next decade. Many of the best designed electrical fittings at present hanging in drawing rooms are copies of models by old designers, deftly adapted to modern requirements. The tendency for reproduction should not be hastily condemned, since it has probably saved us from the infliction of inartistic "originals," whose only distinction would have been their unconventionality. Not that all modern work is of that description, for where the Architect is not unwilling to regard the voice of the electrician many meritorious designs have been produced—admirably in keeping with the character of the illuminant. One of the most successful renderings of old styles for electric light which we have seen is to be found in a house near Leeds—an illustration of which we are able to give through the courtesy of the designers. This is a copy of the delightful Visconti lamp hanging in the Municipal Palace of Brescia, attributed to Ghiberti. It is a splendid example of the Renaissance period in Italy, and being in brass and bronze has a very rich effect. The chains are held by figures of angels with outstretched wings, and the body of the lamp is ornamented with heads of cherubs—the whole forming a lovely and delightful piece of work. Though this idea of the three chains—each link of them being in this case perfect—is as ancient as lamps themselves, it is hard to improve upon. The earliest known lamps used in ecclesiastical buildings was of a bowl shape and suspended by three chains connected with a longer chain fixed to the roof of the Church. Later wealthy donors offered crowns to hang with the lamps, and gradually the lamp assumed a crown-like form.

Another good example in connection with the illumination of buildings, particularly those of an ecclesiastical character, is to be found in the well-known Coats' Memorial Church at Paisley, designed by Mr. Hippolyte J. Blanc, and containing some effective pendants in the Nave. From a sketch of one of these an accompanying illustration has been made; but, unfortunately, some of the details are

rather obscured in the process of reduction, which rather increases the suggestion of the railings with which we have too long been familiar in London thoroughfares—a suspicion which does not occur when seen in their proper location.

Another example of excellence in illuminating accessories which we give is taken from the Imperial Institute at Kensington. In Mr. Collcutt's much-discussed building are four notable candelabra, presented by the family of the late Mr. Henry A. Brassey, who greatly admired the fine bronze work of Annibale Fontana and other metal workers of the Italian Renaissance. These were copied from one of Fontana's candelabra of about 1570, and although destined for a private mansion it finds full admiration in a public institution.

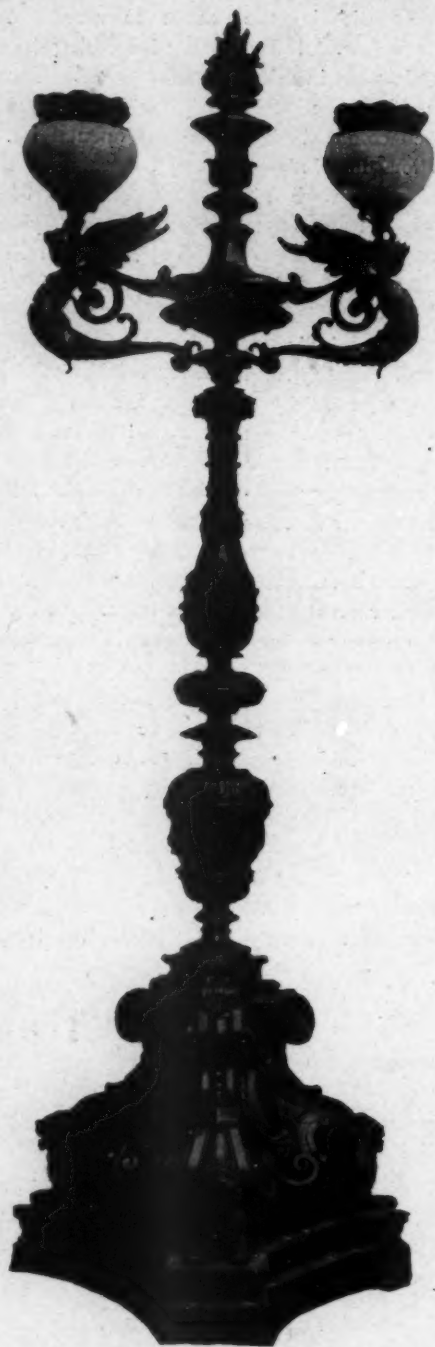
In designing metal work for the enrichment of Churches regard should be paid to any special symbolism or ideas which can be made to suggest something connected or associated with the building, and in designing a pulpit for the Church of St. Peter, at Staines, Mr. Fellowes Prynne has successfully and ingeniously introduced a suggestion of the occupation of the Apostle ere he was called to be "a fisher of men." The constructional uprights are in wrought iron, the cornice panels and base being in brass, the pierced work at the base being delightful indeed. This is a style of treatment in which this Architect has attained great distinction, and in the Baptistery Gates

of the Holy Trinity Church, Rochampton, a similar rendering of the fish has been cleverly done. We give a detail or two of the latter design, but, unfor-

tunately, mechanical means do not adequately convey the richness of the effect produced in the original work.

Again, in the Chancel Gates of All Saints, West Dulwich, Mr. Prynne demonstrates what effective results can be obtained from a right appreciation of the size and character of the material employed. In this instance we have the repetition of a decoration which, in less able hands, might easily have become stiff, monotonous and wearisome, but, as carried out by this Architect, the whole gives a sense of homogeneity and restrained feeling that materially adds to the beauty of the Church. The panels, too, are admirably conceived, contributing much to the firmness of the general effect. In connection with All Saints, the accompanying photograph of the Processional Cross, executed by Messrs. Singer & Co. from the designs of Mr. Prynne, will be of interest. Incidentally we would remind our readers that these examples of modern metal work are in the Church which occasioned some discussion at the time of its opening, the stone Chancel Arch having been carried to nearly the whole height of the building—nearly sixty feet.

An excellent example of wrought iron work is that of the gates in Christ Church, Bradford, a sketch of a portion of which is given on page 230. Here is an example where architectural forms are the outlines of a novel design, in which the embattled bars form a capital foil to the rather elaborate ornamentation of the upper part of the gates, although there is nothing new or striking in the rosettes which figure so prominently in the lower portion.



CANDELABRUM IN IMPERIAL INSTITUTE. BY PERRY AND CO.

